TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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HIDA REHAN.

SCENES FROM CURRENT PLAYS.

MRS. SARA STEVENS (Mrs. Bartlett). HOWARD KYLE (David Bartlett). PHOEBE DAVIES (Anna Moore). MINNIE DUPREE (Kate Brewster). GEORGE BACKUS (Professor Sterling). FRANK LANDER (Lennox Sanderson). ELLA HUGH WOOD (Martha Perkins).

MANHATTAN THEATRE—'WAY DOWN EAST. ACT III. SCENE: KITCHEN OF SQUIRE BARTLETT'S FARM HOUSE.

ANNA: "*You sit down, Mrs. Bartlett; I'll pour the tea.*"

How I dislike holidays—all of them.

I suppose that must be an indication that my career as a Matinee Girl is being encroached upon by the advance of years, and that I shall soon be attending first-nights instead of the lovely afternoon performances in which my soul at present delights.

Holidays all look alike to me.

I know that children cry for them, and I have a small nephew who would be deeply pained to hear me express any such revolutionary sentiments regarding days that to him are golden.

He never will hear me. In real life I make the same old bluff that every one else makes, and go around trying to look as though I were having a—well, a very good time, and exulting inwardly, patriotically, or religiously as befits the day.

But in my innermost heart I prefer plain weekdays without trimmings—or, as the society reporters say, "no ornaments."

Take Washington's Birthday, for instance.

Don't tell "Aunt Louisa" that I said this. I know I'll be roasted for such ideas.

George was a noble man—firstinpeaceoffirstinwaranffirstintheheartsofhiscountrymen—sis-sis—boom ah!

But why should George reach across the ages and annoy me by having THE MIRROR go to press a day earlier than usual, thereby calling for early "copy?"

I don't like it. I never did anything to deserve it from him.

How can one think star spangled thoughts and keep a day ahead of one's self at the same time?

Who wants to hear the eagle scream, if you have to get up the day before yesterday in order to do it?

Why should Freedom unfurl her starry banner to the breeze in such a way that it gets tangled up with one's everyday affairs? What's do us?

If I were an actor I am sure I would not be a bit patriotic or religious. I suppose lots of you aren't very much so. A holiday just means an extra performance, for which there is no pay, to an audience that doesn't feel it is getting the worth of its money unless the hero does handsprings over a cliff to rescue the pursued maiden.

Its tough, isn't it? That's why I don't like them.

I saw one of the prettiest gowns on the stage the other day at a play.

It was worn by Viola Allen, and it was so simple and exquisite in its draperies that I tried to make a sketch of it on the edge of the programme.

The sketch is like one of Jessie Wood's diagrams, and would command a high price if I were to consent to its publication, but there are some things too sacred and too beautiful to give the public.

But the gown which Miss Allen wears is of white silk, soft, shimmering, and unrustling. The neck is low, and there is a little bit of white lace falling away, spangled or embroidered in silver. Then there are sleeves of gathered tulle extending from the shoulders to the wrists through which the arms show.

Miss Allen has the gift of making her clothes seem a part of the play. She never lets them dominate her role. You are conscious of her gowns, but they don't obtrude themselves upon you. Therefore, I think she is one of the best dressed of our modern actresses.

Faversham has always been one of my favorites. I always have said that he could wear a slouch hat and high boots and a sword better than any other actor.

But if he only knew how it spoils the effect of that climax of the third act to come alive again, or rather to stand up perfectly well and unstabbed, to bow to an encore with Miss Allen, I don't think he would do it.

It takes away all that delightful wondering feeling one has about the play and the people in the play, and brings you to earth with a crash. It's like letting you go behind the scenes and see all the ropes and the electric buttons and the scene shifters.

I once heard Faust sung at the Metropolitan from behind the scenes. There was Melba and the two De Reszkes in the cast, too. But even the beautiful garden scene was spoiled to me, because before the curtain went up the stage-manager showed me the trick flower which falls to pieces when touched.

So when I saw it flutter to the stage I felt as though *I* knew it all. And now I always think of it.

And in the great scene where the soldiers mounted on horseback troop in upon the stage in a long procession—about five hundred it looks from the front, he showed me how they just turned back and came in again, first two by two and then three by three, the men changing places and even changing their helmets so that the illusion might be perfect.

And now when I witness that inspiring scene I always tell any one who may be with me just how it is done. I simply can't help it.

We Matinee Girls never raved to any extent over Anthony Hope, although we did about his Dolly Dialogues. But those of us who met him in drawing-rooms—he went to a few teas, you know—were charmed by his gentleness and his pleasing voice and delightful manners.

How is it that these English fellows—the literary chappies who come over to reap the mighty dollar—are so different from our own literary men on this side of the water?

When I say different I mean nicer.

Now, there's another poetic-looking chappie who is going to make a great hit with us when he begins to lecture about violets, and daisies, and sunshine, and love, and all that sort of thing.

Already the women at the Astoria stand around in the big corridor, and, as he goes by, they say: "That's Le Gallienne, the poet. Did you read his 'White Soul?'" Then they talk it over, and constitute themselves living advertisements for the man.

You never catch them raving like that about Howells, Ralph, or any other American. Why is it?

"What do you think of this Le Gallienne?" I heard a man ask one of the pretty Astoria girls at a dinner there the other night while the band was playing.

He was a literary man himself, and he spoke of the other as though he were a bicycle tire or a new kind of soup.

"Oh, I think he's sweet!" she said, enthusiastically.

Some day when all life's lessons have been learned, mere men will understand all a woman means when she say that.

THE MATINEE GIRL.

THE NEW THEATRE AT SPRINGFIELD.

The mystery of the new theatre at Springfield, Mass., which has been a puzzle for months, has been solved. All the details regarding the house up to the present time have been kept a secret, and besides the workmen not more than half a dozen persons have seen the interior of the house.

The new playhouse is to be called the Nelson Theatre, and has been leased for ten years by P. F. Shea and Company, managers of the New Gilmore, and will open Feb. 21-22 with Robert Hilliard in A New Yorker and The Littlest Girl. As the theatre is adapted to any class of attractions it has a wide field. The probability is that for the Spring and Summer it will be devoted to high class vaudeville and repertoire.

The house, which seats about 1,200, was built after plans by Architect Maynard, of Boston, and theatrical men who have seen it say that it has no peer in the country in beauty and completeness. George D. Nelson and Mrs. Vinton, joint owners of the property on which it stands, built the theatre, and its cost is said to be about $125,000. The theatre is centrally located, and two blocks from the depot. The entrance is an arch, supported by pillars of polished Scotch granite. The arch is fringed with electric lights, and electric signs alternating red and white will also be used. The entrance, reached by two broad steps, is twenty feet deep, wainscotted with Sienna marble, and the arched ceiling is decorated with paintings. On each side of the entrance, beyond the pillars of the archway, are handsome circular ticket offices, finished with plate glass. Four sets of swing doors admit to the lobby, and over them is a brilliant arrangement of stained glass. The flat ceiling of the lobby is finely frescoed, and on the walls are oil paintings, by Kettler, showing a panoramic view of the Connecticut Valley. At the right is a stairway leading to the balcony and another set of swinging doors admits to the foyer, at once facing the stage. The seats are distributed as follows: Orchestra and parquet, 330; balcony, 320; gallery, 470, and boxes 54. The chairs are of the best style, upholstered seat and back in rich leather. The base of each chair is a register, through which hot or cold air can be forced by electric fans. There are twelve boxes, elegantly finished. The auditorium is superbly decorated, on a ground of light salmon, the ceiling shading off into sky blue. The proscenium arch shows the guild of drama, music, and art. The arch is 34 x 30 feet, and the stage 60 feet deep. The drop curtain, by Fred Kettler, is a striking treatment of the painting, Roderick the Goth seeing Florinda for the first time.

The stage is commodious and the appointments thorough. Each of the large dressing-rooms is provided with electric lights and running water.

Tickets for the opening night will be sold at auction.

Francis Cambello is making great success as leading man in the company he has been with since August. He intends starring next season.

GOSSIP.

Trixie Friganza, who has been ill with pneumonia, has recovered her health.

Sadie Connolly is well again, after an illness with the grip.

Ellen Gail replaced Clara Bloodgood last week in The Conquerors, at the Empire, Mrs. Bloodgood being called away by the death of her husband.

C. A. Burt is business manager with The Sporting Duchess.

Eddie McArdle has replaced Branch O'Brien as manager for Joe Ott.

John G. McDowell, playing a star part in Fitz and Webster's Southern A Breezy Time company, joined Sedalia Lodge, No. 125, B. P. O. E., on Feb. 12.

The Royers, Archie and Rose, with 8 Bells, in conjunction with two others will tour next season in a new acrobatic farce, Next Door, by Joseph H. Arthur, late manager of Barlow Brothers' Minstrels. Scenery is being built and painted by John Brandon, of the Grand Opera House, Pittsburg, and special printing will be a feature.

"Jack," the handsome English bulldog, stolen from Professor Lee, the hypnotist, has been found at Jacksonville, Fla., and has been returned to the company. Mr. Lee has since presented the valuable canine to his musical director, Charles B. Westover.

Florence Hamilton, leading lady with Corse Payton's Stock company, made such a profound hit at Harrisburg as Bessie Barton in Woman Against Woman, that the stage door was surrounded by young women after each matinee. Miss Hamilton received many floral offerings from society women, and a banquet was given in her honor by Mr. and Mrs. William C. Hunter. Miss Hamilton intends to visit Europe at the close of this season.

McFadden's Flats is doing a good business in the West.

J. T. McEnery has closed with Dan McCarthy company to join Chanfrau's Arkansaw Traveler company.

The National Gramophone company gave a public exhibition of record making at the Waldorf-Astoria last Tuesday afternoon.

The betrothal of Edwin Mordant and Virginia Stuart has been announced.

I. A. Solomon mourns the loss of his sister, Mrs Arthur C. Sivi, who was killed on Feb. 13 in an elevator accident at the Holland House.

James B. Mackie has been compelled to rest at Chicago for several weeks, owing to an injury to his spine.

Signor Bimboni, musical director of the Damrosch-Ellis Opera company, was injured last week by a "live" wire under the stage of the Metropolitan Opera House.

Five hundred dollars has been offered for the best suggestion for a souvenir of the fiftieth performance of 'Way Down East, which is keeping the new "House Full" sign in use at the Manhattan.

The Cannon Theatre, at Clinton, Mass., was destroyed by a wind storm last Wednesday.

The drop-curtain at the Brooklyn Academy of Music was torn beyond repair last Tuesday by a carelessly placed piece of scenery which fell against it between the acts of an amateur performance of The Politician.

The Great Diamond Robbery will probably close at the end of this week.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Feb. 19.

The only novelty of the week in plays has been the first local presentations of Martha Morton's comedy, A Bachelor's Romance, at the Montauk, where Sol Smith Russell has played his annual engagement to a series of delighted audiences. Mr. Russell's present medium, which had run at the Garden Theatre last Fall, has been widely heralded as pre-eminently the best in which he ever appeared. While that is rather fulsome praise, it is within bounds to say that the star's personality has been fitted to a nicety, and as his support is of a much higher grade than formerly the general effect is altogether pleasing and redounds to the credit of all concerned. Mr. Russell's David Holmes is ably seconded by William Sampson, whose Martin Beggs is a clever character study. On several occasions he has divided the honors with the star. Nanette Comstock made a charming Sylvia, and was a most acceptable substitute for Annie Russell. The role of David's sister was intelligently rendered by Edith Crane, whose efforts bore favorable comparison with those of Blanche Walsh, the earlier exponent of this character. Fanny Addison Pitt won many laughs as Clementina, as did also Alfred Hudson in a rare little bit illustrative of a back number literary hack. Orrin Johnson enacted a thankless part with discretion. The play is finely staged. One fault, however, should be corrected. Mr. Russell's growing tendency to speak in a very low tone is now shared also by Miss Comstock. During the past week these two artists have, at times, been almost inaudible, even to those who sat in the front row. For those sitting further back and in the upper tiers their acting at those times must have resolved itself into pantomime. Colonel Sinn next brings forward May Irwin, who introduces The Swell Miss Fitzwell to Brooklyn, directly after the finish of her one hundred and thirteenth consecutive performance across the river.

The Girl from Paris has been domiciled at the Amphion, where the patrons of Manager Lee Ottolenqui's high-class establishment have had an opportunity to witness a production that in many features is as salacious as any of the "turns" put on at either of the three "stag" houses in the borough. The present cast is somewhat different from that recently seen downtown, Georgia Caine replacing Olive Redpath in the title part, and Anna Buckley doing the slavey in lieu of Josie Hall. The succeeding bill here will be A Stranger in New York.

At the Columbia the Germans have been in the saddle, the Conried Opera co., headed by Julie Kopacsy, holding sway there with a repertoire comprising The Cooing Dove for the first four representations, inclusive of the Wednesday matinee. Wednesday night was devoted to Die Fledermaus, Thursday and Friday being taken up with Waldmeister, while La Belle Helene is to be sung twice on Saturday. Manager Harry Mann next turns his attention to Jack and the Beanstalk.

With the final fall of the curtain upon The Galley Slave at the Park Theatre this Saturday night, the stock organization of that house will be seen for the last time. The season, which began with a matinee on Monday, August 30, has covered an actual period of twenty-four weeks, the co. having been absent during the week of Nov. 15-20, when they were transferred to the Amphion, acting there in The Fatal Card, while Billy Barry put on The Rising Generation at the Park. Since August 30 twenty-two plays have been given in the following order: Rosedale, The Ensign, The Lottery of Love (two weeks), Friends, The Club Man (preceded by vaudeville sketch, Gowanns Flats), Trilby (a fortnight), with sketch All's Well that Ends Well for first week, and American Tourists in Paris during second week; Niobe, A Celebrated Case, The Fatal Card, A Night Off, Mr. Barnes of New York, Young Mrs. Winthrop, 7-29-8, Uncle Tom's Cabin, Little Lord Fauntleroy (repeated for a second week at the daily matinees only), Incog, The Lights o' London, The Lost Paradise, The Streets of New York, The Ticket of Leave Man, Unknown, and The Galley Slave. The players, all of more than average excellence, have been earnest in their efforts to please, but the financial results not proving satisfactory Messrs. Hyde and Behman have determined to change the policy of the Park during the rest of the season, and to that end will introduce combinations, beginning with Frank S. Chanfrau in Kit during Washington's Birthday week.

In Gay New York, with a much less expensive co. than when previously seen at the Columbia and Amphion, has filled the week at the Grand Opera House, where its performance, in many respects, has been far superior to any of its previous local presentations. Manager Frank Kihlholz's next booking is an attractive one, being the popular Johnnie and Emma Ray in their money making hit, A Hot Old Time.

At the Gaiety business has been at the top notch of prosperity with that section of Primrose and West's Minstrels, headed by Billy West, that was last week heard at the Grand. Black faces cut but a small figure in the present programme, which is to all intents a humming variety bill of the best sort. The singing in the first part is of the highest grade, two of the soloists being much superior to those frequently heard in the most pretentious opera troupes, outside of those at the Metropolitan. Mr. West has apparently been giving study to the methods of Delsarte, judging from the variety of mugs he is pleased to pull when acting as interlocutor. His numerous styles of facial expression now developed in essaying to give point to his queries are calculated to make the old guard fall from their chairs. Manager Bennett Wilson next gives a week to In Gay New York.

Cumberland '61, with most of the fine cast identified with its recent production at the Montauk and Amphion, and all of the beautiful scenic effects of its original run at the Fourteenth Street Theatre, has had a good week at the Bijou, whose patrons will again be afforded an opportunity to know what worthy acting really is when looking upon Manager Harry C. Kennedy's next selection, which is East Lynne, with a cast of unusual strength, even for houses of the first grade.

At Hyde and Behman's the Russell Brothers have repeated their usual personal triumph, and scored round after round of applause with all their familiar bits of business, which though old, are always welcome and never tiresome. The programme has presented the same specialists as commented upon at length when the Russells were last here. The olio has been without blot, save one exception, the so-called parodies of the Dillon Brothers being adapted only for stag assemblages; the vulgarity with which they are adorned being embarrassing, to say the least, when flaunted in the face of polite and refined audiences, such as have been identified with this popular resort for years. Manager Henry W. Behman's next principal headliner will be Pauline Hall.

Manager Rafael Navarro's personal debut into management, at the Academy of Music, was made with gratifying success on Thursday evening, when he presented Tannhauser before a large, brilliant and fashionable gathering, who listened to an excellent cast, recruited from the forces of the Damrosch-Ellis Troupe over at the Metropolitan. The notable singers heard numbered Gadski, Barna, Mattfeld, Kraus, Fischer, Bispham, Van Hoose, Standigl, Rains, and Schein.

During the past two years the writer has mentioned in this column each week the doings at every place of amusement in the Borough, the minor houses being alluded to for purpose of record. Since the introduction of a new arrangement to THE MIRROR, of its current amusement bulletin, that purpose being fully covered therein, the Brooklyn letter will hereafter refrain from mentioning the American, Lyceum, Star, Empire, and Unique Theatres, excepting where warranted in some special case.

At the Brooklyn Music Hall, the talent has numbered Sam and Kitty Morton, Nellie Nichols, Barton and Ashley, Catherine Bartho, Collins and O'Brien, Mrs. and Mr. Dunstan, with Bogert and O'Brien. The second anniversary of this now profitable house was duly marked by the distribution of souvenirs to all the ladies present on Thursday night, Feb. 17.

SCHENCK COOPER

PROVIDENCE.

Robert B. Mantell and a very good co. appeared at Keith's Opera House during the week 14-19 in A Secret Warrant, and scored a success. In Louis De Beaumont, Mr. Mantell has a part that well suits him, and that his work was satisfying and pleasing was evidenced by the hearty applause given him during the entire performance. Good support by Minnie Radcliffe, Marie Booth-Russell, Marion Clifton, Howard Hall, Harry St. Maur, and Harry G. Kenan. Business large. Mr. and Mrs. E. M. Royle in Captain Impudence 21-26.

Legitimate drama held the boards at the Providence Opera House during the week 14, when Thomas W. Keene played to large audiences. His repertoire included Richelieu, Richard III., Louis XI., Julius Cæsar, Othello, Hamlet, and The Merchant of Venice. On 15 Mr. Keene presented Richard III., and as it was his 2,500th impersonation of the character he signalized the fact by presenting the patrons with a portrait of himself. The Heart of Maryland 21-26.

HOWARD C. RIPLEY.

SAN FRANCISCO.

On Friday, 11, Harry Corson Clarke, defying all superstitions, and with thirteen people in his cast, scored a tremendous success in What Happened to Jones. This is his first appearance as a star with his own co., and certainly he could not wish for a more enthusiastic reception, nor louder laughter, nor more vociferous and long continued applause. The play went with a snap and sparkle from start to finish, and the house was in a perfect uproar most of the time. It is certainly one of the best farces that we have seen here in many a day, and, unlike most of them, the last act is not a collection of anti-climaxes and explanations, but the fun continues up to the moment the curtain drops. Clarke himself is so good as Jones that I cannot conceive of how it could ever have been better played. He is excruciatingly funny, even when he is not doing anything, and he seems as much at ease in the part as if he had been playing it for months. He is very popular here, and that popularity has not been diminished by the fact that he has taken from us one of San Francisco's fairest daughters to be his bride. After Mr. Clarke himself, the best individual work among the men was done by J. B. Polk as Professor Goodley. He entered into the spirit of the part most thoroughly, and made an excellent foil for Clarke's fun. John Allison handled the part of Rev. Anthony Goodley satisfactorily, and Charles Charters as Richard Heatherly, C. W. Terriss as Thomas Holder, and H. S. Northrup as William Bigbee are entitled to mention. Affie Warner as Cissy was charmingly attractive, and looked girlish and pretty. She certainly acted the part with a spirit and excellency of judgment that is deserving of great praise. Maude Allison as Helma, the Swedish servant girl, made a distinct personal success for her exceedingly clever bit of character work. The other female parts were capably handled by Mrs. Adele Clarke, Miss Heffron, Miss Barney, and Clara Rainford. The play is only underlined for a week at the Columbia, and this is too bad, for, in my opinion, it would certainly be good for five or six. It is a first-class attraction, and will do a good business wherever it goes.

Charley's Aunt at the Alcazar 7-13 has been received by very large audiences and with enthusiastic hilarity nightly. Indeed, so much has this play caught on that the house has been sold out nightly since the first production. Though the piece is pretty well known, it can be seen and enjoyed again, and certainly to me it seems as fresh and as laughable as when I first saw it. The co. enters into the spirit of the play excellently well, and the whole production is a most meritorious one. W. H. Pascoe, whom we have been accustomed to see in rather heavy and melodramatic roles at Morosco's, sprang something of a surprise on us by the excellence of his comedy. Indeed, his performance of Jack Chesley is probably the best thing he has done in San Francisco. Frederick Paulding is also quite happy in a comedy role, and the other male parts are capably handled by Wright Huntington, Wallace Shaw, and Charles Bates. Gertrude Foster and Anita Fallon have the principal female parts, and they are very satisfactory. The play will be continued for another week, and, in my opinion, will be run for a week after that.

At the California the engagement of Black Patti's Troubadours has proved exceedingly successful, and business has been very large throughout the week, and will unquestionably so continue for the remaining week of the engagement. The troubadours are certainly a pleasant surprise, for nobody expected such a stellar combination of rollicking farce-comedy artists as Black Patti has collected around her. It is hard to particularize the different members of the co., but Ernest Hogan carries off the palm. Will Frazer, Tom Logan, and James E. Burris are all entitled to praise, and among the women Carrie Meredith and Eugenia Wadsworth are particularly good. Mrs. Jones herself has an excellent voice, and altogether an evening with the troubadours is a very pleasant one.

The Girl from Paris in its third and last week at the Baldwin 7-13 has not done a very good business. It is hardly up to a three week' run. The advance sale of seats for The Bostonians, who come 14, has been very large, and the season promises to be a most successful one.

The Pearl of Pekin at the Tivoli 7-13 has done a good business, but will be withdrawn 14 to give way to Said Pasha.

At Morosco's The Unknown has played to fair-sized audiences 7-13. Harry Mainhall received an ovation on his first appearance in this co., and his interpretation of the part of Herold shows him to be a thoroughly satisfactory and clever actor. Fred Butler has another character part in Jack Salt, which he impersonates in an amusing manner. Mortimer Snow does his usual good work. Maurice Stewart and Leslie Morosco, as well as the ladies, have congenial roles. Shenandoah 14.

What Happened to Jones was "tried on the dog" at Santa Rosa 7, and by unanimous demand was reproduced 8. At both performances people were turned away, and the farce was an instantaneous success.

Tommy Phillips staged and managed a performance of Arabian Nights at San Rafael last week, for charity which made a big hit. He tells me that it is likely that a theatre will be erected in this thriving little town, and if so it will make an excellent one-night stand.

Fanny Siddiard, who is now in Australia, is making arrangements to produce several German and American operas there. She was the principal boy in the pantomime of Dick Whittington.

Thomas Kierns, who is now with the Eastern The Girl from Paris co., will come to the Coast this Summer with several new comedies.

George De Long, prominent in social circles, is about to adopt the stage as a profession. He will open in Our Flat at Reno 16 with Rachel Ford, and thence will work Eastward. Charles E. Cook is the manager of the co.

The marriage of Harry Corson Clarke to Alice Deming was solemnized 9. Miss Deming is a pronounced beauty, and a great favorite in social circles here.

W. W. KAUFMAN.

BUFFALO.

A Stranger in New York closed a profitable week at the Star 12, and was followed by N. C. Goodwin in An American Citizen 14-16. Mr. Goodwin's efforts were most satisfactory to the audiences. The dialogue is for the most part bright, and although the plot is simple enough there are places in which the complications are skilfully handled. Clarence F. Montaine was missed from the cast. Maxine Elliott divided honors with the star, and Clarence Handyside's work was most excellent throughout. Patronage during the engagement was big. The Star is dark the remainder of the week. E. H. Sothern 21-23. Otis Skinner 24-26.

A friendly rivalry exists between the managements of the 8 Bells and Superba cos. because of the desire of each organization to establish the house record at the Lyceum. As stated in a recent number of THE MIRROR, 8 Bells established a new record of $6,000 on the week. Superba is the attraction 14-19, and although somewhat handicapped by inclement weather, bids fair to go that figure a few hundred dollars better. While Superba is a very old acquaintance, so many new tricks and mechanical devices have been introduced that it is well worth witnessing. The scenic and mechanical effects are without exception the most gorgeous and startling we have ever seen here. During the performance several ballets are introduced, together with specialties by Nellie Daly, the Brothers Rossi, Charles Guyer, and Louise Truax. William Barry 21-26.

Manager Laughlin of the Lyceum was recently elected to membership in B. P. O. Elks 23. He will be initiated into the mysteries of the order at the next session.

The At Gay Coney Island co. suffered more than its share of misfortunes during the engagement here. Manager A. M. Miller, Jr., was confined to his hotel several days with the grippe. Josie De Witt was out of the cast during the latter part of the week as a result of illness. It was with difficulty that J. Sherrie Mathews managed to speak his lines during the last two performances, and Thomas Evans succumbed to pneumonia early in the week and was removed to a hospital.

Eugenia Dingens, of this city, is playing the leading role in the Superba co. She was accorded a hearty greeting at each performance.

The Ridgeway Concert co. gave a pleasing entertainment at Concert Hall 15. There was a good audience.

Niagara Falls is to have a $60,000 fireproof theatre. The building will be erected on the site of the old theatre. The theatre will contain everything in the line of modern improvements. Several Buffalo men are interested in the project.

Considerable amusement has been occasioned by the resolution offered in the Common Council providing for the purchase of Music Hall for convention hall purposes. The owners of the building were more than willing to sell, but the resolution was buried with scant ceremony.

Sousa's Band will be greeted by the customary big audience at Music Hall 2.

An event which is attracting much interest is the coming production of The Princess Forget, by the Cornell University Masque. Three performances will be given at the Star 4, 5. The cast includes nearly thirty men, and the production will be under the direction of Mr. and Mrs. Dixie.

Manie Whiting Shepard is at present residing in Buffalo. She will return to the stage next season.

William K. Churchyard, formerly of this city, is at present one of the attaches of a theatre in New York. Mrs. Churchyard (Millie Price Dow) recently took part in a benefit given in that city.

A sacred concert is to be given at the Lyceum 20 for the benefit of the Ramblers' Cycle Club.

Eva Tanguay, at present with The Brownies, has received a flattering offer to play one of the principal boy parts in a London pantomime. She now has the matter under consideration.

Among those present at a social session of B. P. O. Elks 23, held at the lodge parlors last week, were J. Sherrie Mathews, Mr. and Mrs. Richard Lynch, Mabel Paige, and John S. Allison.

During the past week William H. Hapgood has been in New York and Philadelphia completing final arrangements for the forthcoming production of the Hapgood All Star Minstrel Combination. The features of the olio are to be Harry Scripture, in his well known illustrated song turn, Hapgood and Heath as the German Tourists, and Carustie Jenkins in black face monologue.

Shea's Garden Theatre is fast approaching completion. A new entrance adds much beauty to the building.

Among the Buffalo entries at the coming Dog Show in New York are two beautiful St. Bernards and an imported Dane, the property of Grace Spencer, of the Telephone Girl co.

Vague rumors of still another new theatre have been afloat the past week. This time the capital is presumed to come from Chicago, and the theatre is to be located on Main street. Rumor further has it that a man well and favorably known in local theatrical circles will be the lessee of the new house. It is hinted also that the proposed theatre will be far and away the largest and handsomest in this part of the country. As this is about the fifth imaginary new playhouse in the past year, my skepticism remains unabated.

Apropos of the last suggestion, the announcement is made that the Metropolitan Theatre building is for sale. This is the house which W. S. Cleveland was to manage, and it has remained in an unfinished state for over six months.

RENSOLD WOLF.

MILWAUKEE.

The formal opening of the Lyceum Theatre (formerly the Academy) occurred 8, at which a triple bill was presented by local amateurs under the auspices of the Milwaukee Ethical Society. The affair was a pronounced success; a most select and appreciative audience was in attendance and applauded the clever acting of the players to the echo. The interior of the house has been redecorated, and shows much improvement. For the remainder of the season it is the intention to book as many first-class attractions as can be secured.

Fanny Rice opened at the Alhambra 13 in At the French Ball to a packed house. It is safe to say no more enthusiastic audience ever gathered at the Alhambra than that which greeted Miss Rice at the opening performance. The piece is brighter than ever, and goes with dash and vim from start to finish. Miss Rice disported herself with all her usual vigor, and kept her auditors in fits of laughter. Charles Bradshaw did some exceedingly clever comedy work, and won a large share of the applause. Becky Haight and Ralph Bicknell scored a hit in their dancing specialty. John Terry, Harry West, Effie Guise, and Maud Bagley contributed good musical numbers, and Amelia Gardner manifested considerable dramatic ability. A vaudeville bill follows, consisting of the Animated Song Sheet, Stine and Evans, William T. Mills, Gilbert Sarony, Baker and Reed, Frederick Roberts, and the Zenos.

Under the Polar Star opened to S. R. O. 13 at the Bijou. The scenic features of the production are very fine, and elicited much applause. The play itself is presented by an evenly balanced co., and the attraction should prove a strong drawing card. The Great Diamond Robbery follows week of 20.

Hopfenrath's Erben occupied the boards at the Pabst 13. Das Grobe Hemd will receive its first presentation in this country 16. The Lyric Glee Club will hold a concert 17, at which Henri Marteau will be the soloist. The Arion Musical Club will present Saint-Saen's Samson et Delilah 22. Francis Wilson will appear at the Pabst Theatre 28-March 1.

The Rt. Rev. I. L. Nicholson, Bishop of Milwaukee, administered the rite of Confirmation 13, in All Saints' Cathedral, to J. R. Amory and Mabel Fraine, of the W. F. Owen co. Mr. Owen and several members of his co. came in from Whitewater in order to be present, while many of Mr. Amory's Milwaukee friends also attended the service.

Davidson dark 13-19. Sousa's Band 20. Richard Mansfield 21, 22. What Happened to Jones 24-26.

C. L. N. NORRIE.

JERSEY CITY.

Ward and Vokes in The Governors came to the Academy of Music 14-19 to very good business. The stars had frequently passed through this city on their travels, but this was the first engagement of the team here, and they were both surprised and pleased at the hearty reception tendered them and the size of the business. The Governors is full of good specialties and clever people, and if the last act is a little weak, the audience can afford to overlook it on account of the richness of acts one and two. Ward and Vokes did not monopolize the stage. They provided every member of the co. with ample opportunities to display their talent, and the audience showed its appreciation of this concession. Johnny Page, a clever little fellow, made a decided hit. Lucy Daly divided honors with the stars. She is a good singer, graceful dancer and a clever actress, and did plenty of hard work. Margaret Daly Vokes also scored a hit in her part, as did John Keefe and Gus Weinberg in their respective roles. One of the best features of the bill was a conversational dance of Ward and Vokes, Lucy and Maggie Daly. The farce is richly put upon the stage. Robert B. Mantell in A Secret Warrant 21-26. In Old Kentucky 28-March 5.

The attaches of the Lyric Theatre, Hoboken, held the annual ball 16, and it was largely patronized. Manager and Mrs. Soulier, Press Agent Foster, and Treasurer Riggs were active in making the affair a success. The house orchestra was increased for the occasion under Louis Dittmar.

Manager Charles Dittmar, of the Florence Bindley co., is making arrangements to put The Wheel of Fortune on next season. He will leave for Europe April 19 to look for novelties. While in Europe he will produce The Pay Train and The Captain's Mate. He will call in his two cos. now doing The Captain's Mate and The Pay Train in this country.

Archie H. Ellis, manager of Ward and Vokes, renewed old acquaintances while here 14-19. His supply of jokes is as abundant as ever. Mr. Ellis is recovering from a severe attack of rheumatism. He reports business with his co. as excellent.

At Piney Ridge has just been booked by Manager Frank E. Henderson for the Academy of Music.

WALTER C. SMITH.

ATLANTA.

The Cora Van Tassell co. has had a very successful week at the Lyceum 7-12. Camille and The Little Soldier were the bills. The Klimt Hearn co. 14-19. This co. is very strong, having been here once before, when it drew immense crowds.

The Imperial closed 12 with The Gay Girls of Paris, and will remain dark for a time.

R. C. Benjamin, an old-time Thespian, has organized a dramatic club, which will be called The Peachtrees. Rehearsals are already under way, and the outlook is indeed brilliant. Among the principal members are L. C. Stacy, J. B. Goodman, Mrs. M. Greer, Annie Werner, Clara Werner, Jennie Ponder, and Jennie Jordan.

F. Marion Crawford, the novelist, lectured on Pope Leo XIII. at the Y. M. C. A. Hall 12 to a large and brilliant audience.

JOHN H. THOMPSON.

COLUMBUS.

De Wolf Hopper and his excellent co. presented El Capitan at the Southern 11 to packed house; those of the co. that scored hits were De Wolf Hopper, Edna Wallace Hopper, Alfred Klein, and Bertha Waltzinger. The Geezer was given by Donnelly and Girard 13, 16; it was not an unqualified success, and but for the individual work of Eddie Girard would have been very bad. One Round of Pleasure 17-19. Edward Harrigan 24. The Sunshine of Paradise Alley 3-5. Girl from Paris 7-9. E. S. Willard 10-12.

The Stock co. at the Grand repeated The Social Highwayman to splendid business 10-12. Friends was produced 14-16 in a splendid manner; Ben Graham, the new member of the co., proved himself to be an artist of ability and Eugene Ormonde and Robert Rogers added new laurels to their lists of successes. Jim the Penman and Alabama are underlined.

Katie Emmett in The Waifs of New York was the attraction at the High Street 10-12, where her appearance is always greeted by good houses. The co. was a good one, Miss Emmett's work being especially commendable. Joe Flynn and his fun makers did well in McGinty the Sport 14-16, and the performance was all that could be desired. The Dazzler 17-19. Superba 21-26.

Before an audience of over 5,000 people at the Auditorium 13 the great artists Ysaye, Pugno, Gerardy, Alice Verlet, and Ernest Gamble appeared. This was the first time that the five have ever been together in America, and the occasion was a memorable one.

John Burke, manager of Minerva Park Casino, has made arrangements with Fred Miller, the composer, to place his operas for a term of four weeks at each of the Summer resorts controlled by him. The season here will begin May 15. Harry Kidings, the hustling business-manager of Hopkins' Trans-Oceanics, was here 12, mixing business with pleasure, for at one time this was his home and his numerous friends have not forgotten him.

J. B. DAVIE.

LOUISVILLE.

The announcements for the Auditorium are: Feb. 18 Faust, music without costume, rendered by the principal singers of Louisville in the solo parts, and a chorus of one hundred and fifty voices. Francis Wilson March 4, 5.

The engagement of Julia Arthur at Macauley's 10-12 in A Lady of Quality, supported by Edwin Arden and the New York cast, was one of the notable events of the season. The theatre was crowded at each performance, and nothing but praise of the play, the people, and the stage setting was heard from press or public. Fanny Davenport will occupy the house 14-19.

McCarthy's Mishaps opened at the Avenue 13. Thomas E. Shea 20-26.

At the Temple the Meffert Stock co. is appearing with success in The Wages of Sin, a familiar play here. Oscar Eagle, Edmund Day, and Willard Blackmore have well suited parts, as have also Esther Lyons and Beatrice Ingram.

E. S. Willard is booked for an engagement at Macauley's early in March. This will be the first visit of this distinguished actor to this city.

The box receipts of McCarthy's Mishaps were attached 15 to satisfy a loan advanced recently to the management by John L. Sullivan. The debt was settled, and it is but proper to say that no blame attaches to the local management of the Avenue because of the episode.

The Italian Orchestra is one of the features of the Meffert Stock co. at the Temple. Dominick Girardi, the harp soloist, is considered one of the best men in his line in the country.

Stuart Robson will be at the Auditorium March 9, and the Damrosch Opera co. is booked for March 30.

The news of the serious illness of Mrs. Rachel Macauley is heard here with sincere regret by her numerous friends.

CHARLES D. CLARKE.

ST. PAUL.

Joe Cawthorn, supported by Elvia Crox-Seabrooke and a large co., under the direction of Junius Howe, presented Miss Philadelphia at the Metropolitan Opera House 13-16 to good houses and appreciative audiences. Mr. Cawthorn is a clever and amusing entertainer. His monologue specialty and enjoyable rendition of musical selections on the concertina were features. Elvia Crox-Seabrooke is attractive and full of vivacity. She rendered her solos admirably. Jessie Villars, Olga Lambert, William H. West, Lilly Collins, and Charles Church did effective work. Madame Scalchi co. 17. Tim Murphy 18, 19. Cissy Fitzgerald 20-23. Del Conti Italian Grand Opera co. 24.

James J. Corbett began a week's engagement at the New Grand Opera House 13-19, opening to full houses and enthusiastic audiences. Mr. Corbett and a capable co. presented A Naval Cadet 13-16, and The Adventurer 17-19. Mr. Corbett received a most enthusiastic welcome, and was called before the curtain at the close of each act. Millie James is a pretty, bright, and clever little actress, and plays her part charmingly. Norman Conniers, Estella Dale, Theodore M. Brown, and Harry Bishop well sustain their roles. Under the Polar Star 20-26.

The violin recital given by Henri Marteau, at Conover Music Hall 14, was one of the most brilliant and enjoyable entertainments that has occurred during the musical season. Mr. Marteau was assisted by Professor Emil Ober Hoffer, pianist.

Franz Rummel will appear in concert at the Metropolitan March 4.

GEORGE H. COLGRAVE.

OMAHA.

Tim Murphy amused a series of good-sized audiences at the Boyd 17-19 in Old Innocence. Mr. Murphy is happily cast in the title role and is supported by a good co., which includes Richard Lyle, Frank Koltmann, Dorothy Sherrod, and others not less worthy of mention. Hopkins' Trans-Oceanics opened a half week's engagement 13 to two good houses that showed enthusiastic appreciation of the high-class specialty work offered. The acrobatic feats of the Nelson Family are truly wonderful. Managers Paxton and Burgess' next offering is James O'Neill 17-19. The Man from Mexico 20-23. Our Flat 28. Boston Lyric Opera co. 27-March 2. A Stranger in New York 3, 4. The World Against Her 6, 7. Richard Mansfield 8, 9. Roland Reed 11, 12.

The same satisfactory business continues at the Creighton, the seats for the Sunday performance being all sold the day before, and good business continues throughout the week. The stock co. this week presents The Danites and The Black Flag. Managers Paxton and Burgess keep up the high standard of vaudeville offerings, the Zenos, Pete Baker, and the Elinore Sisters appearing between the acts this week. For week of 20 Johnstone Bennett and George W. Leslie lead the olio.

Manager Paxton has returned from an enjoyable trip to New York, and announces that on account of the large attendance expected at the Trans-Mississippi Exposition both theatres will probably remain open throughout the entire Summer.

JOHN R. RINGWALT.

MINNEAPOLIS.

At the Metropolitan Theatre Tim Murphy and a well balanced co. presented Old Innocence to good business, and made a decidedly favorable impression. Mr. Murphy received a curtain call after every act. Miss Philadelphia 17-19.

Two Little Vagrants opened for a week at the Bijou Opera House 13 to two large and enthusiastic houses. The play has much in it to commend, and is in the hands of a fairly capable co. Mildred Holland gave a strong personation of Fan Fan. Edith Fassett was seen to marked advantage as Claude. Edwin B. Tilton was a realistic Le Renard. Blanche Moulton, J. C. Vernon, and Ada Levick were also

effective in their respective roles. James J. Corbett 20-26.

Madame Scalchi and her talented co. played a return engagement at the Lyceum 16 to a good-sized audience. Signor and Madame Pasquali, who have recently joined the co., were given a cordial reception.

A large number of local Elks assisted in the institution of the new lodge at Austin, Minn., 16.

The first souvenir performance in the history of the Bijou Opera House was given 18, when the ladies were presented with a handsome reminder.

F. C. CAMPBELL.

PITTSBURG.

Mathews and Bulger opened 14 at the Bijou to a crowded house, producing At Gay Coney Island. The new songs made a hit. Next week Cumberland '61.

The stock co. at the Grand presented Esmeralda to the capacity of the house 14. The vaudeville bill was of unusual excellence. Professor Leonidas' Dog and Cat Circus was one of the strong features. Next week The Private Secretary will be given by the stock co.

The Avenue reopened 14 for a short season. Hyde's Comedians being the attraction. The house was well filled. Next week Bartley Campbell's White Slave.

At Adams' East End Theatre Dan A. Kelly opened 14 to good attendance. Outcasts of a Great City was the bill, with The Shadow Detective and Seven Years After underlined.

Nat C. Goodwin comes next week in An American Citizen and A Gilded Fool.

The Bijou will have two weeks of opera, commencing March 14, when the Castle Square Opera co. will be here.

The Herrmanns' are an early booking at the Bijou.

E. J. DONNELLY.

CLEVELAND.

There has been a dearth of anything new in a theatrical way for some time.

At the Euclid Avenue Opera House De Wolf Hopper opened a short engagement 14 in El Capitan. The monotony was broken 17 by the appearance of Nat Goodwin, supported by Maxine Elliott and a fine co., playing An American Citizen and opening to a crowded house. Mr. Goodwin's stay with us is short, being for only four performances. One Round of Pleasure 21-26.

William Barry in The Rising Generation was at the Lyceum week of 14-19. Miss Francis of Yale 21-26.

The Cleveland had for its attraction week of 17 Katie Emmett in The Waifs of New York. A Guilty Mother 21-23. Bob Fitzsimmons 24-26.

WILLIAM CRAFTON.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Klimt-Hearn co. to good business 7-12; co. strong and made a favorable impression. Repertoire: The Inside Track, Dangers of a Great City, Beacon Lights, Kidnapped, and Christmas Bells, Innes' Band 17. Wang 19.==MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): Large and well pleased audiences greeted A Contented Woman 8, The Prisoner of Zenda 9, and Gayest Manhattan 10. Frank B. Rhodes' Merrymakers opened for the week 14, 15 and 17-19 in The Great Diamond Mystery, to good house 14. Denman Thompson in The Old Homestead 16.

MOBILE.—THEATRE (J. Tannebaum, manager): Gayest Manhattan to good houses 11, 12; fair satisfaction. Special praise is due Eleanor Falk. Stuart Robson opened 14, presented The Jucklins to a large audience. Mr. Robson was never seen to better advantage than as Lemuel Jucklin in his new play, and his praiseworthy efforts were highly enjoyed; co. is good. The Henrietta 15. Innes' Band 16. The Old Homestead 18, 19.==ITEM: A public meeting will be held here 17, when plans for the building of a new theatre will be discussed.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Denman Thompson in The Old Homestead 15. Wang 21. Al. G. Field's Minstrels 22.

ARIZONA.

PHOENIX.—OPERA HOUSE (S. E. Patton, manager): 1492, booked for 14, not heard from. Edna Page 22-March 5.==ITEM: The work on the New Opera House goes merrily on, Manager Patton personally looking after same, and pushing it ahead as fast as men and money can do it.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Side Tracked Jan. 31; poor performance; fair house. Punch Robertson co. 3-5 in Rose Cottage, The Great Diamond Mystery, The World, and All that Glitters Is Not Gold to S. R. O. Clay Clement in The New Dominion 11; pleased audience. R. G. Ingersoll 14. Henshaw and Ten Broeck 17.==TURNER'S HALL (E. Kubale, manager): German-American Vaudeville co. 31-5; packed houses.==ITEM: J. E. Gibson and Billy Allen, late of McFee's Matrimonial Bureau co., joined the German-American co. here 7.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigsby, lessees): Tennessee's Pardner 3; fair business. Pudd'nhead Wilson 4; good co.; big house. James O'Neill in The Dead Heart 5; fair business. Louis James 9 in A Cavalier of France; good business. Clay Clement 10 in The New Dominion; owing to inclement weather only fair business. Francis Wilson 12 in Half a King; notwithstanding Saturday night, the poorest night of the week, S. R. O. prevailed. Oliver Byron 14 in Ups and Downs of Life; fair house. Roland Reed 15. Henshaw and Ten Broeck 16. R. G. Ingersoll 17. Margaret Mather 18.

PINE BLUFF.—OPERA HOUSE (Charles Senyard, manager): Rosebel Morrison in Carmen Jan. 31. Side Tracked 4; deservedly poor house. Pudd'nhead Wilson 5; good house; satisfactory performance. Clay Clement 9 in The New Dominion; good house; audience pleased; receipts, $595. F. Marion Crawford 18.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Clay Clement in The New Dominion 7; Mr. Clement was cheered repeatedly when he came upon the stage; support excellent; large house. Vitascope 10-12. A Trip to Chinatown 22.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): Side Tracked 10; small house; co. below standard. Semon's Extravaganza co. 16.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vlait, manager): Louis James in A Cavalier of France to good house 8; play good. Roland Reed 14. Henshaw and Ten Broeck 15. Oliver Byron 17. Margaret Mather 19.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Side Tracked 1; large and pleased audience. Henshaw and Ten Broeck 18. Sharpley Lyceum Theatre co. 28-March 5.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Robert G. Ingersoll lectured 13 to crowded house.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Mahara's Colored Minstrels drew fairly Jan. 31-2. Courted Into Court, with Marie Dressler and John C. Rice, 4, 5. The Bostonians 7-10 in The Serenade and Robin Hood; large business; receipts $8,350. The Girl from Paris 24. Primrose and West 28-March 2. Janet Waldorf 3-5. The Bostonians 7-10, 1492 17-19. The Girl from Paris 21-26.==BURBANK THEATRE (John C. Fisher, manager): The Elleford co. and Jessie Norton in The Stowaway Jan. 31-6; satisfactory performances; good business. Kidnapped 7-12; good houses. The Lost Paradise and Mrs. Partington 14-19.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Nellie McHenry in A Night in New York 5; large and pleased audience. The Bostonians Feb. 11, 12. The Girl from Paris 21. Primrose and West 26.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): Nellie McHenry with A Night in New York drew a fair house Feb. 9; performance not well received. The Girl from Paris 15. Harry Corson Clarke 23.==AVON THEATRE (George Simpson, manager): Dark.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (U. G. Danford, manager): Marie Wainwright in Shall We Forgive Her Feb. 6; good business. Town Topics 7; fair business. The Man from Mexico 10; fair business; performance excellent. Lewis Morrison in The Master of Ceremonies 13. Calhoun Opera co. 16, 17. Boston Lyric Opera co. 18, 19.==BUTTE OPERA HOUSE (J. F. Vardaman, manager): The Gay Matinee Girl to poor business 10-12.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): Willie Collier in The Man from Mexico 9; good audience; general satisfaction. Shall We Forgive Her 10, with Marie Wainwright, one of Leadville's favorites, in the leading role; excellent co.; big business. Calhoun Opera co. 14, 15.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Lieutenant Peary lectured 8. Marie Wainwright 9 in Shall We Forgive Her; large audience. Willie Collier 11 in The Man from Mexico; good business; patrons delighted.==DE REMER THEATRE (Lockin and Harris, managers): Tennessee Jubilee Singers 7. The World, Keller and Mack 10-13 in Town Topics; large audiences; good co.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, lessee and manager): Bittner Theatre co. 7-9 in Master and Man, Friends, and Charlie's Aunt; performances fair; good business. Marie Wainwright in Shall We Forgive Her 11; excellent performance; good house. Sanford Dodge co. 21.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Lieutenant Peary 7; S. R. O.; fine lecture. Lewis Morrison 16. Nashville Students 19. The Gay Matinee Girl 28.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The Gay Matinee Girl 8; good and pleased audience. R. E. Peary 10. Marie Wainwright 12.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. R. Bunnell, manager): Damrosch-Ellis Opera co., headed by Madame Melba, sang The Barber of Seville to an immense crowd 10; Melba was in fine voice. A Southern Romance 11, 12; houses well filled. Jack and the Beanstalk opened for four nights 16. Kellar 21. Symphony concert 24. A Coat of Many Colors 26.==GRAND OPERA HOUSE (Starr and Breed, managers): The Country Merchant, with Charles Cowles in the title-role, amused large audiences 10-12. Chimmie Fadden 14-16 proved one of the best drawing cards of the season; co. well cast and gave a capital interpretation. Humanity 17-19. Katherine Rober co. 21-23. The Chain of Destiny 24-26. Washburn's Minstrels 28-March 1. The Heart of Chicago 2, 3. A Railroad Ticket 4, 5.==ITEMS: Madame Melba gave a dinner after the opera 10 for the members of the cast and Conductor Bimboni.—Charles Lipman, of A Southern Romance, made a neat speech Saturday night, 12, at the close of the co.'s engagement here.—Adelina Poli, daughter of S. Z. Poli, of the Wonderland, entertained a party of friends at her father's residence 12.—The Thirteen Club, of Waterbury, will have a box party at the Hyperion 19.—Manager Bunnell received a letter of thanks from Andrew McCormick, of the Broadway Theatre, for his careful consideration of the cast and attention to every detail at the recent matinee production of The Highwayman. The letter, a very complimentary one, shows the light in which Mr. Bunnell's executive ability is regarded by his metropolitan colleagues.—A benefit concert will be tendered Mrs. Michaelson, whose husband was lately killed at the Hyperion, 27. Mr. Bunnell having generously donated the use of the theatre.—Harry Lacy is still in town, although he is considering a new Irish drama to be brought out in the near future.—Owen Ferree joined the Chimmie Fadden co. as manager during the co.'s engagement in this city.—Sara Converse, who has been ill with typhoid fever at her home here, left for New York last week to rejoin the Maude Adams co.—J. J. Splain, former manager of Poli's Wonderland Theatre, now treasurer of the Poli Theatre in Waterbury, came down for the Knights ball at the Hyperion 9 and spent 10 with friends.—Madge Lessing and Hilda Hollins were entertained by friends 12.—The G. A. R. men of this city will present at the Hyperion The Drummer Boy of Shiloh at an early date.—The New Haven Grays, the crack co. of the regiment, are planning for a dramatic entertainment.

JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Jack and the Beanstalk 11, 12. Mr. and Mrs. Edwin Milton Royle and a good co. presented Captain Impudence 14 to fair audience; good comedy work was introduced, but the play was not put on with as good scenery as it should have been. The Herrmanns were greeted by a small audience 15; Leon Herrmann showed himself a master of palming, and introduces less paraphernalia than his uncle; Adelaide Herrmann was seen in picturesque and novel dances, aided by colored lights. Twelve Temptations 17. What Happened to Jones 18. Field's Minstrels 19. Wilbur Opera co. 21-26.==OPERA HOUSE (Jennings and Graves, managers): A Boy Wanted repeated its former success 11, 12. The Gay Girls of Gotham 14-16 proved a mediocre performance; opening night business was big, but it fell off perceptibly. The Real Widow Brown 17, 18. Chimmie Fadden 19. U. T. C. 21. Humanity 24.==ITEMS: With their February dinner the Press Club will open a new Chinese restaurant on the East Side 19.—A minister's bill-board crusade has been organized.

A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (W. L. Rowland, manager): Northern Lights 1; big house and gave satisfaction. That Bridgeport appreciates good theatricals was plainly evident when Mrs. Fiske with her admirable co gave Tess of the D'Urbervilles to a full house with standing room in demand; applause and curtain-calls were repeated. Richards and Canfield (return date) in My Boys 12; full matinee house, repeating their Christmas Day success. Twelve Temptations 14; costumes, scenery and cast were more than adequate; big house applauded generously. The illness of Lecturer Freeland necessitated a postponement of his date 16. Humanity 21, 22. W. S. Hart 23.==SMITH'S AUDITORIUM (Edward C. Smith, manager): Agnes Carleton Phillips did well in The Captain's Mate 3-5; during the fourth act Florence Bindley gave her musical specialty. The Streets of New York 7-9 had good-sized houses. Elmer Grandin and Eva Mountford 10-12 in The Secret Enemy; large houses. The Ladder of Life 14-16, with a fair cast, was liberally patronized. Gus Hill's New York Stars, headed by Steve Brodie, opened 17 for three days in a hodge-podge of considerable merit. Vandeville 21-26; the following will appear: George H. and James R. Adams and co.; the Gregorys, Campbell and Beard, Barry and Bannon, Eddie Horan, Adams and Taylor, and the American biograph.==ITEMS: C. Ray Wordin, an usher at Smith's Auditorium, shot himself during the evening performance of The Ladder of Life 15. He was a young man of 17, who lately became addicted to drink. The New York papers' accounts of his suicide because of love for Fannie Gonzalez were utterly false.—A local "anti-big-hat" ordinance was passed 7. It provides for removal of any hat which obstructs the view—not stated who is to be the judge.—Manager Smith, of Smith's Auditorium, announces himself heartily in favor of a sweeping method of the Boston type.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): Flynn and Sheridan's City Sports 10-12; good satisfaction; immense business. Elmer Grandin and Eva Mountford in The Secret Enemy 14-16; fair business.==JACQUES OPERA HOUSE (Jean Jacques, manager): The Katherine Rober co. closed a successful week's engagement 12. Wilbur Opera co. opened for a week 14 in The Royal Middy to an enthusiastic audience which completely filled the theatre; they will sing Merry War, Fra Diavolo, Maritana, Grand Duchess, Boccaccio, Two Vagabonds, Olivette, Bohemian Girl, and Mascotte.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): In spite of a heavy rain a large audience witnessed Mrs. Fiske's presentation of Tess of the D'Urbervilles 5; the audience was enthusiastic and demanded a recall after each act. Richards and Canfield in My Boys 9; good co. Twelve Temptations 16; fair business.==MCDONOUGH THEATRE (J. C. Southmayd, manager): The Real Widow Brown 10; fair business; audience pleased.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): The Spooners opened 14 to capacity; entertainments pleasing. The Tarrytown Widow (return date) 21.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Kate Claxton in The Two Orphans 10; large and pleased audience. Captain Impudence 15; fair attendance; excellent co. Ferguson and Emerick in McNulty's Visit 19. Katherine Rober co. 24-26.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): The Ladder of Life 11, 12; fair business. Katherine Rober co. 14-19, presenting first half of week Doris, Camille, and Dixie to good business, giving satisfaction. Al. G. Field's Minstrels 21. Humanity 24.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Kate Claxton in The Two Orphans drew a good sized audience 11. Jack and the Beanstalk 14. Captain Impudence 16. Twelve Temptations 18. Field's Minstrels 22.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): My Friend from India with Walter Perkins and a strong supporting co. delighted a good house 10.

FLORIDA.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Miller-Sisson-Wallace co. to fair business 10, 11. Stuart Robson 22, 23. A Trip to Chinatown 24.==BAKER'S ACADEMY (Frank Baker, proprietor): Southern-Price co. 7-12; business very poor; closed engagement 9.==ITEM: Manager Phillips was presented with a handsome silver mounted pipe last week by Mayor Gillett.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): The Prisoner of Zenda 8 to S. R. O.; general satisfaction. Local minstrels 11; fair house. The Lees 14-19. Denman Thompson 17.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Miller-Sisson-Wallace co. 12 to small house.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): The Old Homestead, with Denman Thompson as Joshua Whitcomb, received a hearty welcome from a good audience 8; special praise is due W. M. Cressy, Charles H. Clark, and Fred Clare. Wang was heard by a fair audience 9; co. fair; praise is due Laura Denio, Edith Howe, Jennie Lissenden, Charles Burrows, and Frank Casey. Chimmie Fadden, billed for 11, canceled. A Trip to Chinatown 26. Donnelly and Girard 28.==ITEMS: Albert Weis, father of Manager Dave Weis, and vice-president of the Greenwall Theatrical circuit, spent several days here last week the guest of his son, and left for New York 10.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Marion Crawford 8 interested a large audience with his lecture on Leo XIII. and the Vatican. Denman Thompson 10 in The Old Homestead; good business; performance excellent. A Contented Woman 11; fair business. Alexander Black 12 presented his picture play, Miss Jerry; business light. Edwin Travers 14, 15 in The Private Secretary and A Jolly Night; fair business; performances satisfactory. The Prisoner of Zenda 16. James Young 17-19. Courted Into Court 23. Shore Acres 24. The Prodigal Father 25. Stuart Robson 26. Donnelly and Girard March 2.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Edwin Travers in The Private Secretary and A Jolly Night satisfied fair houses 7, 8. A Contented Woman 12; good business, but not considered up to standard. Wang 16. Lillian Tucker co. 21-26. The Girl I Left Behind Me 28. Pudd'nhead Wilson March 4. A Night Off 5.

ALBANY.—SALE-DAVIS OPERA HOUSE (Walter Davis, manager): A Contented Woman 14; crowded house; performance pleasing; Bonnie Lottie's work deserves special mention. Edwin Travers 21, 22.

THOMASVILLE.—OPERA HOUSE (T. L. Spence, manager): Wang 14, with Dan Packard and Laura Denio, supported by an excellent co.; large audience. Miller-Sisson-Wallace co. March 16.

BRUNSWICK.—LYCEUM (E. D. Lambright, secretary): Alexander Black 9 in his picture play Miss Jerry to a large and delighted house. Boston Ideal Concert co. March 2.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): What Happened to Jones delighted a good house 9.

MILLEDGEVILLE.—OPERA HOUSE (Walter Paine, manager): Edwin Travers in The Private Secretary and A Jolly Night 11, 12; plays and co. good; audiences delighted. Old Farmer Hopkins 14. Cora Van Tassell 18, 19.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Jules Grau's Opera co. 7-12; S. R. O. every night; immense satisfaction. In Gay Paris 14.

POCATELLO.—OPERA HOUSE (H. B. Kinport, manager): Sanford Dodge 14, 15.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager:) Local minstrels gave an excellent performance to a topheavy house 7. A Bachelor's Honeymoon 19.==OPERA HOUSE (Richard Daxon, manager): Dark.

ILLINOIS.

MOLINE.—AUDITORIUM (R. H. Taylor, manager): Billy Link's Vaudevilles in Oleson's Troubles 9; fair business.==WAGNER OPERA HOUSE (R. H. Taylor, manager): Arnold's Comedians 14-19 opened with Oh, What a Night to S. R. O.==ITEMS: The Auditorium, which was entirely destroyed by fire 13, was valued at $35,000; insurance, $20,000. Arnold's Comedians lost their entire wardrobe. Manager Taylor loses his office furniture and paper, about $200; Stage-Manager George Ritter, properties and billposting outfit, about $75; no insurance.—Manager Taylor has secured the Wagner Opera House for rest of season, and business will not be interrupted.—Nothing definite can be learned as to prospects for a new Opera House, but it is almost certain that the Auditorium will not be rebuilt.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Sousa's Band drew a large audience 7. Pudd'nhead Wilson delighted a large audience 9. Henry E. Dixey 10 pleased a fair audience. Rice and Barton's co. was seen by a fair audience 12; co. not up to the average. A Stranger in New York 14. The Hearthstone 18. Rosabel Morrison 19. New York Day by Day 24. Gay Masqueraders 26.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Sousa's Band matinee 8 to large audience. Marshall P. Wilder 8; a packed house. H. E. Dixey 9 proved to be an adept in his new role. Pudd'nhead Wilson 10; good house. Local minstrels 11; S. R. O. Miss Francis of Yale 14. The Hearthstone 16. The Span of Life 18.==ITEM: Vade Conklin, for many years treasurer at the Grand, has resigned his position, and with a party of eight will try for his fortune in the Klondike.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (William Knupple, manager): Beach and Bowers' Minstrels 9 to light business; performance without special merit. Side Tracked 13; two crowded houses; co. small and poor. Veriscope 16, 17. Pearson, Meyer and Maxwell's Minstrels 19. The Hearthstone 20. The Span of Life 27. Darkest America March 6.==ITEM: Manager Knupple has increased the orchestra to ten pieces; he also has a band parade through the principal business and residence streets of the city a day or two before the coming of each attraction. The wiseness of these two moves is shown by the increased business done by his theatre.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Sousa's Band 9; large and enthusiastic audience. Pudd'nhead Wilson 11; medium house; good satisfaction. Mackay Comic Opera co. in Said Pasha 12; small house; not a strong co. The Hearthstone 15; small house; good satisfaction. Broadway Dramatic Club (local) 21. A Boy Wanted 28. Sam C. Hunt co. 28-March 5.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Sousa's Band 8; S. R. O.; audience pleased. The Hearthstone 12. Holden Comedy co. opened for a week 14, presenting The Westerner to S. R. O. Francis Wilson 25. Charles Coghlan March 1. A Contented Woman 5. Madame Scalchi 7. The Geisha 9.

PETERSBURG.—OLYMPIC THEATRE (J. W. Williamson, manager): Murray and Murphy 10, 11; small houses. Mackay Comic Opera co. 15; satisfactory performance; large audience.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): Veriscope to a small but pleased audience 12. Side Tracked 19.

METROPOLIS.—MCCARTNEY MUSIC HALL (J. W. Gillingwater, manager:) A Night at the Circus 8; fair business; audience pleased. Beach and Bowers' minstrels 17. Professor Cheever, hypnotist, 18, 19. Joshua Simpkins 25.

PANA.—NEW GRAND (Lou Roley, manager): J. B. Mackie in Grimes' Cellar Door 8; small house, poor co. Side Tracked 18.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Joe Flynn in McGinty the Sport 3; fair house; performance gave satisfaction. A Boy Wanted 8; pleasing performance; good business. Sousa's Band gave a fine musical programme to large and fashionable audience; receipts $698. The Brownies 16. Shore Acres 23. Scalchi Concert co. March 3.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): Grimes' Cellar Door 9; poor business; good specialties. Mackay Comic Opera co. in Said Pasha 11; fair business; excellent satisfaction.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. G. Shoaff, manager): Rice and Barton's Extravaganza co. 11; excellent business; co. first-class. Tennessee's Pardner 17. Darkest America 25. A Boy Wanted March 2.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Cissy Fitzgerald in The Foundling 9. Henry E. Dixey 12; fair business. The Mysterious Mr. Bugle 14; large and pleased house. Side Tracked 16. A Stranger in New York 19.

TAYLORVILLE.—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): Side Tracked March 4.

OTTAWA.—SHERWOOD OPERA HOUSE (C. H. Hedkinson, manager): Sousa's Band 12; large audience. The Cherry Pickers 19.

ROCK ISLAND.—HARPER'S THEATRE (Charles Bleuer, manager): The Paiges Jan. 30-13 have presented the following to large houses and excellent satisfaction: La Belle Marie, Harvest, Master and Man, Widow Partington, Wages of Sin, Is Marriage a Failure, Rip Van Winkle, Prince of Liars, Stratagem, and Forget Me Not. Local minstrels 16.==ITEM: Johnson and Lundin, strong men, recently from Sweden, joined the Paiges here to do their specialty.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Miss Francis of Yale 13; performance good; light attendance. Mackay Opera co. 20.

JACKSONVILLE.—GRAND OPERA HOUSE (H. M. Ravenscroft, manager): Mikado and Pinafore (local) 10, 11 under the direction of Manager Ravenscroft. J. E. Toole in Killarney and the Rhine 12; poor business; co. not up to standard. A Stranger in New York 15; large and pleased audience. Rosabel Morrison 18.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Holden Comedy co. 28-March 5.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Side Tracked 12; fair performance; large gallery. Kinetoscope 24. A Yankee Drummer March 7.

MATTOON.—THEATRE (Charles Hogue, manager): The Hearthstone 9 fairly pleased a good house. Veriscope of Corbett and Fitzsimmons 11 pleased a packed house.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): The Hearthstone to a pleased audience 11. Pudd'nhead Wilson 17; packed house; best satisfaction.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Holden Comedy co. 7-12; big business. What Happened to Jones 23. Richard Mansfield 24.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Human Hearts 24. Mackay Opera co. March 1. Holden Comedy co. 7-14.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Arnold's Funmakers 10-12 in O'Brien's Troubles, O What a Time, Pearl of Savoy, and East Lynne; performances fair; attendance poor.==ITEM: Streator, with the adjacent territory, is suffering from a dearth of good attractions.

MT. CARROLL.—OPERA HOUSE (W. F. Patterson, proprietor): Northwestern University Glee Club 9; largest house of season, but failed to please. Mackay Opera co. 25.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (J. B. Weber, manager): Two Merry Tramps 7, 8; largest business of season. The piece is catchy, full of bright lines and amusing complications. Harry Wood and John Ward, in the principal roles, were irresistibly funny. Elizabeth Brantley, John F. Kennedy, Will T.

Hodge, Harry Green, and the Goldsmith Sisters scored hits.==ITEMS: Will O. Edmunds has assumed the management of In Greater New York, and will open his season early next month.—McCarthy's Mishaps will close season at Louisville.—New Albany Lodge of Elks held a social session 14 in honor of three of its members, who are to leave for Alaska 17.—John J. Kotts, author of Two Merry Tramps, is writing a new farce for Barney Ferguson, which will be given an early production.

W. L. GROVE.

MARION.—GRAND OPERA HOUSE (Willmore and Edmiston, managers): Darkest America 12 was greeted by an audience that filled every inch of seating and standing room. The vocal work was excellent and the specialties good. Miss Francis of Yale 16. Pudd'nhead Wilson 17. Tennessee's Pardner 23. The Star Gazer 24. The Dazzler 25. Coon Hollow March 2. Katie Emmett 3.==WHITE THEATRE (Willmore and Edmiston, managers): Henderson Comedy co. closed their week's engagement 12 to a large house.==ITEMS: The annual minstrel show of the Marion Lodge 195, B. P. O. Elks, has been postponed indefinitely. It was to have been produced on March 1.—Tom Vaughn, one of the backers of Human Hearts, is now with the co. as manager.—The local Elks soon will initiate a class of thirty, at which time a social session and banquet will be given.

SOUTH BEND.—OLIVER OPERA HOUSE (F. C. Nippold, manager): Sunshine of Paradise Alley was well presented 12 to excellent business. Roland Reed 19. Sousa's Band 22.==GOOD'S OPERA HOUSE (J. B. Toms, manager): A Boy Wanted 14; good business; performance fair. Robert Fitzsimmons co. 15; S. R. O.; co. has some clever people, and others whose work was anything but good. Al. G. Field's Minstrels 17.

EVANSVILLE.—GRAND (King Cobbs, manager): Rosabel Morrison in Carmen 12. Margaret Mather in Cymbeline 14; good house. Roland Reed 17. Rossow Midgets 18, 19. A Contented Woman 25.==PEOPLE'S (T. J. Groves, manager): Tennessee's Pardner 13; good house; performance well received. McCarthy's Mishaps 20. Booming Town having canceled that date.==ITEM: The Elks and the Press Club, of this city, have joined forces for a mammoth minstrel performance in the near future.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): Davis' U. T. C. co. 10; S. R. O.; 1,829 paid admissions. A Stranger in New York 11; S. R. O.; satisfactory performance. Walker Whiteside in The Merchant of Venice to fair business 14. Darkest America 15; good business; pleasing entertainment.==ITEM: John W. Vogel, manager of Darkest America, called on many of his old friends here, and looks a winner.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): Darkest Russia by a good co. 7; fair business. Joseph Holland and a good co. presented The Mysterious Mr. Bugle 10; large audience; play somewhat of a disappointment. Al. G. Field's Minstrels to large house 14; excellent performance. A Boy Wanted 15. The Star Gazer 19. Tennessee's Pardner 22.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., lessee and manager): Rice and Barton's Extravaganza co. drew a fair house 10. A Stranger in New York 12 amused a good house. The Girl I Left Behind Me 14. Tennessee's Pardner drew small but appreciative audience 15; performance good. Francis Wilson 22. A Contented Woman 26.

RICHMOND.—PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): Peters and Greene's Comedy co. 7-10; S. R. O. Davis' U. T. C. 12; good business. Joe Ott 15.==THE BRADLEY (Murray and Swisher, managers): Van Dyke and Eaton co. 7-12; S. R. O. Walker Whiteside 15. The Brownies 22.

LA PORTE.—HALL'S OPERA HOUSE (Hall and Gish, managers): Murray and Mack in Finnigan's Courtship 7; strong co.; medium house. E. R. Spencer 11 canceled. A Boy Wanted 24.==LAY'S OPERA HOUSE (John Wolf, manager): Frank M. Wills in In Atlantic City pleased a good house 5. Garrick Theatre co. 24-26.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Rosabel Morrison in Carmen 10. Columbus Opera co. (local) in The Pirates of Penzance before a crowded house 8. The Star Gazer 16. On the Potomac 22. McNulty's Visit 28.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Davis' U. T. C. 9; S. R. O. Al. G. Field's Colored Minstrels broke the house record 12; over 200 turned away. In Atlantic City 17. Darkest America 21. Tennessee's Pardner 26.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): A Boy Wanted pleased a large house 12.

PORT WAYNE.—MASONIC TEMPLE (Stonder and Smith, managers): Shore Acres 8; good business. Otis Skinner 11 in Prince Rudolph; large and pleased audience. Donnelly and Girard in The Geezer 12; big business. Jessie Mae Hall co. 14-19. The Brownies 21. Joe Ott 22. Sousa's Band 23. Rosabel Morrison 26.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Chicago Orchestra 5; large business. A Boy Wanted 7. Tennessee's Pardner 21. Rosabel Morrison 24. Francis Wilson March 2.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): Tennessee's Pardner to good business 14. Jane Corcoran, as Tennessee, did excellent work, completely winning her audience.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, manager): Hoyt's Comedy co. 7-12; poor business; co. good. On the Suwanee River 18. Joe Ott 24.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): Jessie Mae Hall co. closed a successful week's business 12. Pudd'nhead Wilson pleased a large audience 15.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, proprietor): Archie Boyd in Shore Acres 9 to a packed house; performance excellent. A Boy Wanted 19.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Archie Boyd in Shore Acres 7; large audience; pleased. Coon Hollow 25.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Joe Ott 21. Sousa's Band 23.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Darkest America 14. McGinty the Sport 18. Fanny Rice 25. Little Trixie 25. Coon Hollow March 3.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): McGinty the Sport 18. She 21.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): A Stranger in New York 10; full house; good performance.

PORTLAND.—AUDITORIUM (Lindamood and Andrews, managers): Little Trixie 22.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Joe Ott 25. Coon Hollow March 4.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): A Boy Wanted 10; S. R. O.; best satisfaction.==ITEM: The male members of A Boy Wanted were pleasantly entertained by the Elks after the performance.

PERU.—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): Al. G. Field's Minstrels 15; big business. A Boy Wanted 16. In Atlantic City 19.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Al. G. Field's Negro Minstrels 10; audience pleased; S. R. O.; receipts, $294. Little Trixie 26. The Newsgirl March 4.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): Richards and Pringle's Minstrels 7; S. R. O.; performance satisfactory. Kempton Komedy Ko. 14-19.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): The Mysterious Mr. Bugle 16. Human Hearts 17.==GRAND OPERA HOUSE (William Foster, manager): William Jerome's co., presenting A Jay in New York and McFay's Reception, 7-12; large business; some of the specialties good. Holden Comedy co. (return engagement) 14-16 opened to S. R. O. with Captain Herne, U. S. A., giving satisfaction. Hopkins' Trans-Oceanics 17-19. Pearson Stock co. 21-26.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Miss Philadelphia, with Joe Cawthorn and Elvia Crox Seabrooke, drew a large audience 9.==ITEM: Sioux City Lodge, B. P. O. E., entertained the Hawkeye and Euclid Clubs at a stag smoker 11.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Redmond Dramatic co. closed a week's engagement 12, presenting Davy Crockett, Risen from the Dead, Pearl of Savoy, Side by Side, Damon and Pythias, Lord Fauntleroy, and Rip Van Winkle to big business; good satisfaction. Cherry Sisters 16.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): Agnes Wallace-Villa 12 in The World Against Her; fair business. Redman Dramatic co. opened for a week 14 in Davy Crockett; good business. A Jay in New York 20. South Before the War 27. Marie Bell Opera co. 22.

DECORAH.—GRAND OPERA HOUSE (B. B. Morse, manager): Arrangements are being made with the Del Conte Italian Grand Opera co. for a date 28.==STEVER'S OPERA HOUSE (G. W. Higgins, manager): Black Trilby to a good and satisfactory house 10; receipts $287.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Brownies 8, Sousa's Band 13; large and appreciative audience. The Paiges opened for a week 14 to the capacity of the house. On the Yukon 20. Richard Mansfield 25.

MARSHALLTOWN.—ODEON OPERA HOUSE (Ike C. Speers, manager): The World Against Her 8; poor business. Cissy Fitzgerald in The Foundling 14.==SIEG THEATRE (W. H. Evans, manager): Dark.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): Hall's Minstrels 22. The Pulse of New York 25.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Brownies 10. Sousa's Band 14; splendid programme; crowded house. A Stranger in New York 17. Human Hearts 19. Link's Vaudeville co. 21-23. The Hearthstone 25.

BOONE.—PHIPPS OPERA HOUSE (Wiley, Phipps and Kirby, managers): A Jay in New York 14. Cherry Sisters 16.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): Sousa's Band 13; S. R. O. Human Hearts 18. James O'Neill 22.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. E. Willson, manager): A Jay in New York 15.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Cissy Fitzgerald in The Foundling 15. Sousa's Band 16; S. R. O. Billy Link's Vaudeville co. 17-19. Human Hearts 23. Clay Clement 28.

CLINTON.—ECONOMIC THEATRE (W. McMillan, manager): House will open 28 with Francis Wilson in Half a King. The Geisha March 3.==DAVIS' OPERA HOUSE (William McMillan, manager): May Davenport co., rental for 14, failed to appear. The Hearthstone 28.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roebl, manager): Human Hearts 21. Richard Mansfield 26. The Geisha March 2. Clay Clement 5. Shore Acres 7.

RED OAK.—EVANS THEATRE (Clark and Priessman, managers): The World Against Her 10, and Marie Bell Opera co. 14, 15; both cos. good, but business poor on account of social events. The Pulse of New York 21.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Lawrence Holmes Dramatic co., originally booked for three nights, opened 7 to a fine audience in The Brand of Cain, followed by The Smugglers and The Mystic Mountain 8, 9; they have a good co., carry a lot of special scenery and pay more attention to details than is the rule with such attractions; specialties were indulged in by members of the co. and moving pictures were shown; the audiences were so well pleased that Manager Crawford induced a return for two performances 12 in The Stowaway and The Streets of New York, which packed the house; Lawrence and Rosina Holmes, Bert C. Gagnon, and Gus Cohan won the most applause, the rest of the co. rendering efficient support. J. C. Lewis, with his Rube Band and Threshing Machine, gave us Si Plunkard 11 to big business; the audience seemed to thoroughly enjoy the show; next to the star, Bertie Conway pleased us best, with the rest of the cast eminently satisfactory. Human Hearts 14, 15. Gyp the Heiress (local) 16. The Mysterious Mr. Bugle 19.

THOMAS R. HYATT.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Union Spy (local) 8, 9, and 12; packed houses; performances good. Devil's Auction March 25. Si Plunkard 31.==ITEM: Assistant Manager Thornbury, who had both legs broken on Nov. 24, is improving rapidly.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donovan, manager): Lawrence Holmes co. in The Smugglers, The Mystic Mountain, and The Streets of New York 10, 11. J. C. Lewis in Si Plunkard 12. Human Hearts 13; well filled house. Henry E. Dixey 16.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): South Before the War 8; good house; general satisfaction. Henshaw and Ten Broeck 25. The Flints 28-March 5.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): Payton Comedy co. in A Much Married Man 7; poor performance; good business. Richards and Pringle's Georgia Minstrels 16. John Dillon 22. Calhoun Opera co. 25.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Si Plunkard 10; fine performance; good business. Showman's Ward 14; first-class performance; S. R. O. Fabio Romani 17.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): South Before the War 9; good house; co. excellent. Edwin Rostell 14.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Ansell's Concert Band 10 pleased a large house. John Dillon 28.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Isaac Payton co. failed to appear 8. Georgia Minstrels 15.

OTTAWA.—THE ROHRBAUGH (Charles H. Ridgway, manager): Local female minstrels 7; clever performance; crowded house. Si Plunkard 18.

MCPHERSON.—OPERA HOUSE (J. F. McElvain, manager): Vitascope 8 to full house. Blind Boone 23.==ITEM: Manager McElvain has contracted for some new scenery.

KENTUCKY.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Burt, manager): Nashville Students 24. Fields and Hanson's Minstrels 25. Joshua Simpkins March 8. Hoyt's Comedy co. 3-5. Pudd'nhead Wilson 22 canceled.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Innes' Band 8; full house; pleased. Pudd'nhead Wilson 14; full house; audiences pleased.==ITEM: John E. Innes remembered all the gentlemen of the co., including Manager Chapman, with comic valentines.

WINCHESTER.—ITEM: The opera house has been leased to W. F. Hilton for a term of years, possession to be given 21; Mr. Hilton is a most excellent gentleman, and will give the theatre public the very best attractions that can be had. Pudd'nhead Wilson 21.

MT. STERLING.—GRAND OPERA HOUSE (W. B. O'Connell, manager): Murray Comedy co. 14-19 in The Fatal Error, Merry Cobbler, Outwitted, and Mismated; performances good; business fair; Harry Stanley and Vivian Patee deserve special mention. Fields and Hanson's Minstrels 26.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Fields and Hanson's Minstrels 17. The Deacon (local) 18.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Pudd'nhead Wilson 15. The Geezer 18. Fields and Hanson's Minstrels 22. Murray Comedy co. 28-March 5.

ASHLAND.—THE ASHLAND (W. Meinhart, manager): Hogan's Alley 18. Pudd'nhead Wilson 19. The Real Widow Brown 26.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Pudd'nhead Wilson 18.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Primrose and West's Minstrels 14; large but disappointed audience. Gayest Manhattan 20. Uncle Josh Spruceby 23.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): The Prodigal Father 17.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Frankie Carpenter co. closed a week 12; splendid business and performances; S. R. O. four nights. Plays presented: Myrtle Ferns, Pawn Ticket 210, A Brave Girl, Ranch King, Trina, True Blue, and Across the Ocean. Bowdoin Glee and Mandolin Club 21. Ole Olson March 5.==CITY HALL (H. O. Peirce, agent): The Prisoner of Zenda to full house 14; arranged and impersonated by Anna Delony Martin. Katherine Ridgeway Concert co. 28.

PORTLAND.—THEATRE (Charles C. Tukesbury, manager): Rentz-Santley Burlesque co. 14-16; S. R. O.; the Sisters Engstrom, Minnie Cline, Fisher and Crowell, Lawson and Ward, and Francis Namon were principal features. A Railroad Ticket 24-26.==THE JEFFERSON (Fay Brothers and Hosford, managers): Mrs. Fiske 21, 22. My Friend from India 23, 24. Damrosch-Ellis Opera co. 8.==ITEM: Director Callahan, of the Jefferson Orchestra, returned 15 from a two weeks' trip to New York.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Black Crook 10; large and disappointed audience. A Railroad Ticket 23.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Black Crook co. 17.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Black Crook 12; good house. A Railroad Ticket 19.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers and lessees): Robert Manchester's Gay Masqueraders gave a lively performance to a good house 8. Andrews Opera co. presented Martha, The Pirates of Penzance, and Cavalleria Rusticana to large houses 9, 10; excellent performances. The Tornado 17. John L. Sullivan 25, 26.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Andrews Opera co. gave satisfactory performances to good houses 11, 12. The Tornado pleased a good house 15. Guy Brothers Minstrels 19. The Ideals 21-26.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): The Tornado 14; excellent performance to full house. Guy Brothers' Minstrels 21.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Corse Payton for the two weeks ending Feb. 12 did remarkable business. The Heart of Maryland drew S. R. O. houses 14, 15. The play is splendidly mounted and presented, and Mrs. Leslie Carter is well supported by James E. Wilson, Theodore Roberts, Grant Stewart, and others. Washburn's Minstrels 16, 17. The Herrmanns 18, 19. The Wedding Day 21. Mrs. Fiske 23.==MUSIC HALL (W. H. Boody, manager): A. Q. Scammon's co., led by Ed H. O'Connor and Daisy Chaplin, 10-12 in Side Tracked; business splendid, the engagement ending to two S. R. O.'s 12. Bon Ton Burlesquers 14-16; excellent entertainments; large audiences. The favorites were Anthony Kennedy, Joe Nestor, and Lamb and Faucett. London Belles 21-23. Al. Reeves' Burlesquers 24-26.==ITEMS: The libel suit of Fay Brothers and Hosford against the *Sun* is again on trial.—Our professional musicians have organized a local union with N. H. Lewis as President. The idea at present is for protection and a settled scale of prices. Undoubtedly in the future they will join the American Federation of Labor.—Thomas F. Allen, Music Hall's veteran stage-manager, has left Under the Polar Star, and is once more at the Hall.—Ferdinand Singhi, musical director of The Girl from Paris, has joined the Waite Comedy co. as pianist.

ORMSBY A. COURT.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Royles in Captain Impudence did fair business 12; co. good. The Herrmanns 16 gave a very satisfying entertainment. The Heart of Maryland 18, 19 to immense and enthusiastic audiences; Mrs. Leslie Carter and the strong support received unstinted applause. Damrosch Opera co. 22. The Wedding Day 25.==NELSON THEATRE (P. F. Shea and Co., managers): Will open 22-24 with Robert Hilliard in A New Yorker.==ITEMS: Proprietor George D. Nelson, of the new theatre, is quite ill with the grip and worry. His drop curtain, when pictures of it appeared, was warmly criticised by the local press and pulpit, and he had some differences with his contractors and the Central Labor Union about non-union carpenters, a boycott being instituted. This will not, however, affect the lessees.—Artist Fred Kettler, who painted the drop with a reproduction of the painting of Roderick the Goth seeing Florinda for the first time, has been sued for $5,000 for breach of promise by Miss Kittie Blinckle, a local beauty who posed for Florinda. Kettler is married, but the plaintiff avers that he omitted to tell her of this.

EDWIN DWIGHT.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Prisoner of Zenda, a picture play, was given by Anna Delony Martin 10 to a large house. The Drummer Boy (local) 11, 12; big business. A Railroad Ticket 14; good-sized audience; the Nichols Sisters' coon specialty was the feature. Washburn's Minstrels 18, 19. Corse Payton 21, 26. Kelly and Mason 28. Twelve Temptations March 7.==NEW THEATRE (C. A. Sweeney, manager): Robie's Knickerbockers to the capacity 10-12; excellent performance. Owing to a severe cold Edna Aug was unable to appear after the first night. Dan McCarthy 17-19. Fay Foster Burlesquers 21-23.==ITEM: A number of Lawrence people attended the performance of Mrs. Fiske in Tess of the D'Urbervilles at Haverhill 12.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Bennett and Moulton co. 7-12 closed week, having played to very satisfactory business. The Herrmanns 17; large attendance; Adelaide Herrmann's dances were well received. Sowing the Wind 21.==EMPIRE (T. F. Murray, manager): Tommy Shearer co. 14-19; satisfactory performances and business. Plays presented: Dangers of a Great City, A Prisoner of War, A Southern Home, Prince of Algiers, A Western Princess, The Ways of the World, A Jolly Night, Saved from Sin, Divorce Day, and Robinson Crusoe.

LYNN.—THEATRE (Dodge and Harrison, managers): Stowe's U. T. C. 12; S. R. O. The Bennett and Moulton Comedy co. opened for a week 14 to big business; excellent satisfaction. Repertoire: Darkest Russia, Before the Enemy, All the Comforts of Home, McKenna's Flirtation, For Cuba's Cause, A Wife's Honor, and The Lady of Lyons. Northern Lights 21, 22. The Wedding Day 23.==MUSIC HALL (Dodge and Harrison, managers): Dan McCarthy in The Cruiskeen Lawn 14-16 pleased fair business. White Crook 21-23.==ITEM: The local Elks held a smoker talk 10.

WORCESTER.—THEATRE (James F. Rock, manager): Robert B. Mantell presented A Secret Warrant before crowded houses 11, 12; the play was pronounced better than any in Mantell's repertoire save Monbars. Kellar did his usual heavy business 14, 15, and The Heart of Maryland 16, 17 played to the capacity.==LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The Rays in A Hot Old Time did a record breaking business 14-19. Ole Olson 21-26.

PITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Washburn's Minstrels gave four performances 10, 11; although programme is not especially strong, the audiences appeared to be well pleased, and the attraction did a good business. Ethel Tucker co. 14-19 opened to fair business in spite of strong counter attraction; Queena, A Soldier of Fortune, Leah, and A Legal Wrong were presented first part of engagement. My Boys (return) 21. Never Again 23. Sowing the Wind 25.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): A Southern Romance was splendidly put on 9 by Isabel Irving and A. H. Lipman to a fair house. Humanity 10; good house; scenic effects first-class; co. strong. Mrs. Fiske in Tess of the D'Urbervilles 12; splendid performance; fair house; supporting co. is excellent, and all made a strong impression.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Waite's Comedy co. closed a successful two weeks' engagement 12; Gallagher and Merritt did a good specialty act at each performance. Richards and Canfield (return date) in My Boys to fair business 15. The Wizard of the Nile 24. Al. G. Field's Minstrels 26.==PARK THEATRE (Irwin and Swift, managers): Dark.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Northern Lights was presented by a strong co. 11, 12, and made a decided hit; Robert Broderick as the Sioux Indian was good, and William S. Gill and Carrie Pryor were favorites with the audiences; business good. Unknown 18, 19. Twelve Temptations 21. Al. G. Field's Minstrels 26. Waite's Comedy co. 28-March 12.

PITTSFIELD.—ACADEMY OF MUSIC (M. Callahan, manager): Donald Robertson and Brandon Douglas in The Man in The Iron Mask 7; pleasing performance; fair house. Parisian Belles Burlesquers 8-10; fair performances; light houses. My Friend from India 16.

AMESBURY.—OPERA HOUSE (Collins and Bagley, managers): A Railroad Ticket 15; large and pleased audience. White Crook 19. Mrs. Fiske 23.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): Who Is Who 21. Side Tracked 22. Twelve Temptations 24. My Friend from India 28.

GARDNER.—OPERA HOUSE (George E. Sanderson, manager): Chimmie Fadden 18. Sowing the Wind 24.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Kellar 17.

WALTHAM.—PARK THEATRE (Edward Davenport, manager): U. T. C. 14 broke house record; performance creditable. The Wizard of the Nile 23. Northern Lights 26. My Friend from India March 1. Twelve Temptations 4.

MARLBORO.—THEATRE (F. W. Riley, manager): Rice's Comedians 7-12; fair business; creditable performances. Side Tracked 18; fair house; blizzard weather and a big fire may have hurt attendance. My Boys 19. Harry La Mar 22.==ITEM: The Windsor Hotel, well known among the profession, was completely gutted by fire 10.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Southern Cake Walk co. 11, 12; large audiences. Waite's Comedy co. opened for two weeks 14 to a large and pleased audience. Al. G. Field's Minstrels 28. Twelve Temptations March 1. My Friend from India 4. Ethel Tucker co. 7-12.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Jewett, magician, gave a very good exhibition 12; attendance not large. My Friend from India 15; amusing fair audience. The Wizard of the Nile 16 with Fred Frear in the title-role, and an exceedingly well balanced co; attendance large. Martin's U. T. C. 21. Richards and Canfield 22.==WILSON OPERA HOUSE (W. P. Meade, manager): Dark.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Captain Impudence 11; small audience; storm prevented large attendance. U. T. C. 22. Sousa's Band March 9.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Jewett, magician, postponed till 18. Stowe's U. T. C. 19. Living Pictures 23. Richard and Canfield 25.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Donnelly and Girard drew fair-sized audience to see The Geezer 10, 11. The effort is a more pretentious one than this couple have before attempted, and is meritorious especially in a musical way. Otis Skinner has in Prince Rudolph a play of great merit and a house well filled; people voted star and play a success 12; support good, especially Frederick Moseley. A Stranger in New York 18. Shore Acres 19.==GRAND (O. Stair, manager): David Higgins with At Piney Ridge returned to this house 11 and 12, and packed the theatre. This is the third engagement here this season for Mr. Higgins. On the Suwanee River attracted heavy business 14-16; good singing and elaborate scenic effects are features of the attraction. Coon Hollow 17-19.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Sunshine of Paradise Alley drew fair house 10, giving satisfaction. Robert Fitzsimmons and a poor co. had topheavy house 11. Otis Skinner, supported by a splendid co., in Prince Rudolph to small business 14. Murray and Mack 18. A Stranger in New York 21. Robert Downing 23.==STAR THEATRE: Dark.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Shore Acres, with Archie Boyd and Atkins Lawrence, 10 to capacity; enthusiastic audience. J. S. Murphy in Kerry Gow 14; good co. and satisfaction. Robert Fitzsimmons co. 16. Sousa's Band 26. Devil's Auction March 2.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): The Sunshine of Paradise Alley delighted a good house 11. Robert Fitzsimmons co. 12; large and disappointed audience. Robert Downing 15; large audience pleased. Devil's Auction 28. Al. G. Field's Minstrels March 3.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): John Griffith in Faust 7; house packed. The Nancy Hanks 11; satisfactory performance; fair business. Shore Acres 17. Al. G. Field's Colored Minstrels 21.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): At Piney Ridge 10; small house; performance excellent. Robert Downing 16; small house; performance satisfactory. Murray and Mack 21. Al. G. Field's Minstrels 23.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): A Boy Wanted 11; large audience. Shore Acres 21.

LUDINGTON.—OPERA HOUSE (U. S. Grant, manager): Bryan's Comedians 4-9; fair performances; full houses. Courtney-Morgan co. 14-19.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): The Sunshine of Paradise Alley 7; large house; the singing of J. B. Bradley and H. W. Frillman was excellent. For Fair Virginia 9; small but pleased audience. Shore Acres 12. Murray and Mack 16. Simon Comedy co. 17-19.

NILES.—OPERA HOUSE (F. P. Blackett, manager): The Fate of Destiny 17. Joe Flynn (return) 19.==PEOPLE'S THEATRE (W. H. Bullard, manager): Dark.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennet, manager): For Fair Virginia to small house 8. Shore Acres to a large and pleased audience 11. Murray and Mack in Finnigan's Courtship to fair audience 14.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): The Sunshine of Paradise Alley 9; fair house and co. Shore Acres 15. Murray and Mack 17.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): A Stranger in New York 19. Devil's Auction 26. E. R. Spencer 28.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): A Trip to the City 16. Robert Downing 22.

MINNESOTA.

MANKATO.—THEATRE (Jack Hoeffler, manager): The Elks Circus 18. German Theatre co. 20. Tim Murphy March 1. Lewis Morrison 5.==ITEM: Great preparations are being made for The Elks Circus 18. There will be horses from Ringling's Circus, the Cuthbertson Family of Acrobats, and Sam Minton, old time minstrel.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Frederick Warde in Virginius 21. Tim Murphy 28.

WINONA.—OPERA HOUSE (J. Stradlipka, manager): Madame Scalchi delighted a large audience. McFadden's Row of Flats 9; big business; good specialties. The Cherry Pickers 14.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): McFadden's Row of Flats 7; excellent satisfaction; large audience. Daniel Sully in O'Brien the Contractor 12; fair business. The Geisha 26.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): The Haymakers (local) 11. The Geisha 19. Dan Sully 22. Miss Philadelphia 26.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Cissy Fitzgerald 18. Black Trilby 23.

ST. PETER.—THEATRE (Hoeffler Brothers, managers): The Heart of Chicago 26; S. R. O.; receipts $291. Neil-Florence stock co. 18.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Columbia Comic Opera co. 7-9 in La Mascotte, Said Pasha, and The Bohemian Girl to big business.==ITEM: New electric lights, now

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dressing-rooms and new floor are now being put in the Temple Opera House.

VICKSBURG.—OPERA HOUSE (Piazza and Botto proprietors): Columbia Opera co. 10-12 in La Mascotte, Said Pasha, Pinafore, and The Bohemian Girl; crowded and appreciative audiences. The Prodigal Father 18.

McCOMB CITY.—OPERA HOUSE (W. R. Caston manager): A Trip to Chinatown 14; crowded house; performance good; receipts $176. Columbia Opera co. 19.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Field, manager): Columbia Opera co. 15. A Trip to Chinatown 16.

COLUMBUS.—OPERA HOUSE (P. W. Mear, manager): Santanelli, hypnotist, 10-12; large audiences highly entertained. Wang 18.

GREENVILLE.—OPERA HOUSE (Harry E. March manager): Joshua Simpkins 15; fair house. Columbia Opera co. 16, 17. A Trip to Chinatown 21.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, manager): Innes' Band 15; S. R. O.; highly satisfactory. Wang 22. Louis James 24.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley manager): Paddlehead Wilson 7 to large house. Henry E. Dixey 14; fair house; favorable impression. The Mysterious Mr. Bugle 17. Lewis Morrison 25. ==CRAWFORD THEATRE (E. S. Brigham, manager): Pearson Stock co. (second week) 7-12; business large. Plays presented: The Land of the Midnight Sun, District Fair, She, The White Squadron, and The Police Patrol. Human Hearts 16.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Corse Payton co. 14-19 opened to S. R. O.; the entire week is sold out. Repertoire: The Parisian Princess, Flirtation, The Galley Slave, Camille, Drifted Apart, Two Friends, Is Marriage a Failure, My Kentucky Home, Lend Me Five Shillings, A Yankee in Cuba, Two Nights in Rome, The Daughter of the Regiment, Two Hearts Are Won, and The Plunger. My Friend from India 22. ==NEW ELM STREET THEATRE (George S. McFadden, manager): Dark.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Heart of Cuba (local) 1. Burk's U. T. C. 9. Braving the World (local) to big business 11. South Before the War 18. ==ITEMS: Among the profession in town are Mr. and Mrs. E. Leroy Miller, Mr. and Mrs. J. C. Marlowe, and Charles L. Carter.

LOUISIANA.—PARKS' OPERA HOUSE (R. A. Parks, Sr. and Jr., managers and owners): J. E. Toole, supported by Lillian De Wolf, in Killarney and the Rhine 11; light business; performance fair. Jules Walters in Side Tracked 15; small house; performance satisfactory. Gilhooley's Reception 23.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): South Before the War 10; S. R. O.; co. excellent. James O'Neill in Monte Cristo 12; packed house; good co. Burlesque Circus 17-19. Henshaw and Ten Broeck 22. Clay Clement 26.

FULTON.—GRAND OPERA HOUSE (T. M. Bolton, manager): Side Tracked 11; good business; performance far from creditable. A Breezy Time 15; fair but satisfied audience. Chase-Lister Comedy co. week of March 7-12. John E. Dvorak 25, 26.

CARTHAGE.—GRAND OPERA HOUSE (J. C. Logan, manager): Edwin Rostell in Richelieu 9; small house. South Before the War 11; S. R. O.; performance good.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Cissy Fitzgerald in The Foundling 7. The Girl I Left Behind Me 10. Henry A. Dixey 11 to fair business. Fern's Comedians 21-26. Edward Harrigan March 5.

SPRINGFIELD.—BALDWIN THEATRE (W. L. Porterfield, lessee and manager): James O'Neill in Virginius and Monte Cristo 10, 11; excellent business; good co. Clay Clement in The New Dominion 12; good co.; average business. Henshaw and Ten Broeck 21. Courted Into Court March 5.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): A Breezy Time 11; good business; audience pleased. John E. Dvorak in Dr. Jekyll and Mr. Hyde 21. Professor Boone 25.

NEVADA.—MOORE'S OPERA HOUSE (E. H. Stettmund, manager): South Before the War 12. Burke's U. T. C. 17. Flints 21-26.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Side Tracked 10; fair house; good performance. A Breezy Time 16. Holden Comedy co. 21-26.

MARSHALL.—OPERA HOUSE (Bryant and Newton, managers): Henry Watterson 18.

PARIS.—OPERA HOUSE (E. M. Alexander, manager): Professor Boone, hypnotist, pleased large houses 10, 11. A Breezy Time 19.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): A Bachelor's Honeymoon 11-13; good business; satisfactory performances. 1492 14-16. Ole Olson 17-19. ==SUTTON'S UNION FAMILY THEATRE (Dick P. Sutton, manager): She the week of 7-12; good business. A Southern Home 14-19. The Streets of New York 21-26, when an entirely new stock co. will be presented, among whom will be A. N. Davis, Sadie Farley, Frank Rice, Robert Carroll, Rose Davenport, and Pietro Sosso, the latter closing with A. Y. Pearson's Stock co. 12 at St. Joseph, Mo. Sutton's Stock co. No. 2 is presenting a double bill, Texas and Maloney's Wedding at Anaconda. ==ITEM: Silver Bow Lodge, No. 240, B. P. O. E., give their annual Ladies' Social Session at the McDermott 21.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Ole Olson 13. Daniel E. Bandman 18 in Damon and Pythias, assisted by local talent. A Bachelor's Honeymoon 19.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): A Bachelor's Honeymoon 7; large and pleased audience. George F. Nash and Vella MacLeod were well supported by a good co.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): A Bachelor's Honeymoon 8; small house; excellent performance.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): Del Conte Grand Italian Opera co. 7; largest house on record here; receipts $1,500; performance very good. A Bachelor's Honeymoon 16. 1492 19. Ole Olson 23. Miss Philadelphia 28.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): A Bachelor's Honeymoon 9; performance excellent; rather small house.

HELENA.—MING'S OPERA HOUSE (John W. Luke, manager): Italian Grand Opera co. 8 in Faust; excellent performance; crowded house; between acts selections were sung by Mrs. Genevra Johnston Bishop. A Bachelor's Honeymoon 15. Ole Olson 22.

NEBRASKA.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Ladies' minstrel entertainment under the direction of W. S. Cole 11; packed house; best local show ever put on here. Spooner Dramatic co. 14-19. ==AUDITORIUM (G. L. Plate, manager): Dark. ==ITEM: H. A. Lee, of Fuller and Lee, managers Paddock Opera House, has removed to Nebraska City.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Angell's Comedians 7-12; fair business and satisfaction; plays presented: The Prince of Liars; Maid, Wife and Widow, Reuben Whittle, Our Boarding School, Mrs. Finnigan, and Buncoed, or a Jay in New York. The Pulse of New York 17. Ashley Rush co. 21-26.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Spooner Dramatic co. presented The Gold King, The Lawyer's Wedding, Tried at Midnight, The Octoroon, and The Egyptian Princess 8-12; good business and satisfaction. Angell's Comedians 21-26. Fabio Romani March 2.

LINCOLN.—THE OLIVER (John Dowden, Jr., manager): Maximillian Dick 7; good house; fine performance. ==THE FUNKE (F. C. Zehrung, manager): The Flints week 7-12; good business.

FREMONT.—LOVE OPERA HOUSE (C. A. Osborne, manager): The newly organized Ashley Rush Stock co. 17-25; Mr. and Mrs. Rush (Caroline Chlore) are prime favorites here.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. H. Davis, manager): A Railroad Ticket drew a good house 11; performance good. Washburn's Minstrels 12; good house. Side Tracked pleased a fair house 14. U. T. C. filled the house 15. White Crook 17. Spears' Comedy co. 21-26.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Spears Comedy co. 14-19; good business; excellent satisfaction. Repertoire: A Royal Slave, Only a Jay, Monte Cristo, A Noble Revenge, Faust, Little Miss Johnston, Crime and Shadow.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): A Railroad Ticket to good business 16, notwithstanding a storm. ==ITEMS: The Girl from Paris, booked for 21, canceled.—The Dover Press Club has secured Murray and Mack for the annual benefit March 29.

CLAREMONT.—OPERA HOUSE (O. B. Rand, manager): M. R. French 22. My Friend from India 23.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Kelly and Mason 23. Rice's Comedians 28-March 5.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): The Idol's Eye 14-19; Frank Daniels was irresistibly funny; supporting co. first-class; big business. Sol Smith Russell 21-26. The Geisha March 7-12. ==JACOBS' THEATRE (M. J. Jacobs, manager): The Electrician attracted a big house 14, it being a benefit for the local Elks; strong co.; hearty applause. In Old Kentucky 21-26. The Widow Jones 28-March 5 ==COLUMBIA THEATRE (F. W. Voigt, manager): The Girl from Ireland served to introduce Katie Rooney to the patrons of this house 14-19; several interesting specialties were given by Miss Rooney and the co. Owing to the success of Buckley's trained horses they have been engaged for this week (14-19) and are giving a wonderful exhibition; business opened fair. The Ladder of Life 21-26. The Land of the Living 28-March 5 ==ITEMS: A small placque, bearing a picture of Frank Daniels, was presented as a souvenir at the Newark 14.—T. M. A. No. 28 will hold a reception at the Krueger Auditorium March 10. C. Z. KENT.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): Mrs. General Tom Thumb and a co. of clever artists to good houses 17-19; performances satisfactory. Dan A. Kelly 25, 26. ==LYCEUM THEATRE (A. H. Simonds, manager): Never Again 11. Under the Dome 15; fair and pleased audience; scenic effects are worthy of mention. The Prisoner of Zenda 28 ==ITEMS: The local lodge of Elks will attend a social session of New York Lodge, No. 1, 20.—Darrell Vinton Repertoire co., booked at the Star 28-March 5, canceled.—Since the remodeling of the Star Theatre there has been a large increase in the number of local entertainments, which, with a very few exceptions, have all been held there. The splendid acoustic qualities together with the portable floor have made this theatre second to none in this State. Colonel Morton deserves great credit for his energy and forethought in having brought his theatre into the prominence it now enjoys.—At the close of the present season Manager Simonds, of the Lyceum, will make an extended Southern tour; he will be accompanied by his wife and a tandem.

PATERSON.—OPERA HOUSE (John J. Goetchins, manager): Never Again 10; good business; co. good. Walter Perkins in My Friend from India 11, 12; medium audiences; pleased. Gus Hill's New York Stars 14-16; topheavy houses; good vaudeville. The Woman in Black 17-19. Darkest Russia 21-23. The Gormans 24-26. ==EDEN THEATRE (H. E. Toovey, manager): George H. Adams' Pantomime co. in Protecto 14-19 to good houses. Besides George H. Adams and James R. Adams, the following people are in the cast: Lily Adams, William Fables, Adams Sisters, O'Connell and Mack, and the Sisters Belston. The pantomime is well put on, the costumes being bright and new and the scenery adequate; co. good. Gonzalez Opera co. 21-26.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): Waite Comic Opera co. closed 12a remarkably successful week 12. Al Henry's Minstrels 14, 15; satisfactory show; good business. Under the Dome 17; performance pleasing; fair house. The Heart of Chicago 22. Chimmie Fadden 24. A Hired Girl 28. Sawtelle Dramatic co. 28-March 5. ==ITEM: The Waite co. were rather unlucky here. Beatrice Ashley was taken ill with appendicitis and was taken to Mercer Hospital, where she underwent an operation, and is now rapidly recovering. Mayme Taylor, the contralto of the co. was also compelled to remain over, owing to an attack of the grip. She is now confined to her room at the Hotel Windsor, under the care of a doctor and nurses. It was at one time feared her trouble would end in typhoid pneumonia, but happily that was averted and she is improving every day.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): McNulty's Visit, booked for 16, closed in Philadelphia 12. Damon and Pythias 23.

PLAINFIELD.—STILLMAN MUSIC HALL (Maze Edwards, manager): Under the Dome 16; fair house; splendid performance. The Real Widow Brown 19. Sawtelle Dramatic co. 21-26.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): Local minstrels 22. House dark 28-March 5.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager: O'Hooligan's Wedding 12; large house; pleased everyone. Search and Williver Minstrels 21.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): The Gormans 21. The Real Widow Brown 28.

NEW YORK.

ALBANY.—HARMANUS THEATRE (Woodward and Voyer, managers): Kellar, assisted by Mrs. Kellar, mystified a large audience by a clever performance 10. Al. G. Field and his big minstrel co. gave two of the best performances of the season 12, and the audiences should have been larger. The first part was followed by an olio in which the following took part: Eddie Fox, Ollie Young, Joseph La Fleur, Billy Van, George Jones and the Cornella family of acrobats. What Happened to Jones 17. Secret Service 18, 19. ==LELAND OPERA HOUSE (C. H. Smith, manager): A Hired Girl opened to S. R. O. 14 and the audiences were large to the close of the engagement 16. Thomas J. Ryan as the hired girl kept the audiences in a roar and his support was clever. The Land of the Living 17-19. Beginning 21, a large vaudeville co. with Fred Hallen and Mollie Fuller as the headliners will play a week's engagement.

ROCHESTER.—LYCEUM THEATRE (A. R. Wolff, manager): W. S. Hart 14-16 in The Man in the Iron Mask and The Bells before fine audiences. Mr. Hart's conception of the leading roles shows careful and earnest study and evidences a bright future. The supporting co. was capable. Sowing the Wind 18. The Herrmanns 21-23. E. H. Sothern 24. Sousa's Band 26. ==COOK OPERA HOUSE (S. S. Shubert, manager): The Deacon's Daughter, with Lillian Kennedy in the lead, pleased large attendance 17-19. Little Lord Fauntleroy 21-23 ==ACADEMY OF MUSIC (Louis C. Cook, manager): Miles' Ideal Stock co. in Michael Strogoff 14-16 and New Mexico 17-19 was greeted by good attendance. John E. Miles was competent and was ably assisted by W. J. Butler and Perle Ewington. The specialties of Eva Williams, Jack Tucker, and Fred Jones were warmly applauded. The White Crook 21-23. Standard Stock co. 28—indefinite.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee: John L. Kerr, manager): Martin's U. T. C. to big business 11, 12; performance good. What Happened to Jones delighted large audiences 14, 15; one of the finest and cleanest comedies of the season. Sowing the Wind 16, 17. W. S. Hart 18. The Sporting Duchess 22, 23. E. H. Sothern 25 ==BASTABLE THEATRE (S. S. Shubert, manager): Salisbury's Stock co. in All the Comforts of Home drew packed houses 7-12 and pleased greatly. Lynwood 14-19. The Gray Mare 21-26 ==GRAND OPERA HOUSE (G. A. Edes, manager): Edward Harrigan drew large houses in Old Lavender 10-12; support not good. Go-Won-Go-Mohawk in The Indian Mail Carrier to big upper houses 14-16; performances seemed to please. Little Lord Fauntleroy 17-19. The Electrician 21-23. French Folly co. 24-26.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Girl from Paris was enthusiastically received by a large audience 11, and gave excellent satisfaction. Hattie Williams, James E. Sullivan, and Arthur Clarke were excellent. Waite's Comedy co. opened for two weeks 14, presenting The Wife to S. R. O. ==BIJOU THEATRE (A. A. Fenyvessy, manager): The Fast Mail pleased fair houses 10-12. Mlle. Ani's Monarchs drew medium houses 14-16, giving satisfaction. The Deagons, Reinhart Sisters, Lora and Page, James C. Dixon, Morrissey and Rich, Emma Francis, Murray and Murray, and Zerini, all pleased with their specialties. Wilbur Mack and William West's Minstrels, assisted by local talent, 17-19. The Land of the Living 21-23. ==ITEMS: Firemen's Fund benefit, at Stone Opera House, by local talent, assisted by Mrs. Marie Bell and Babette Mulle, under the able direction of Mrs. Francis Curtis proved an immense success financially 10. At State Hospital Opera House 14 the medical staff produced Pinafore with an entire male cast before a crowded house. The principal roles were sung very commendably, and the chorus was very well trained. Dr. William A. White, Dr. Cecil McCoy, and Dr. Edward Gilleapie were excellent. Gerald Prendergast, James Young, Evan R. Evans, and Herman White deserve special mention. Harry Severson as musical conductor displayed rare skill and ability.

CORNING.—OPERA HOUSE (R. J. Sternberg, manager): Hennessy Leroyle 11 in Other People's Money; excellent performance; fair house. The Alliance Minstrels opened their third season 15 to a packed house. The music of the first part was under the direction of William Nicholson, who acted as interlocutor, with Harry Leo Sternberg as Page. The solos were rendered in a very pleasing and artistic manner by F. H. Ferris, Edward Grady, Leo Eggington, D. C. Balcom, P. E. Young, A. J. Ingersol, Dick Sturdevant, and Randolph Seeley. A number of the solos were written especially for the Alliance by H. W. Petrie, of Chicago. The olio was a full realization of all expectations, and the entire production was staged in an elaborate manner. Specialties by Bentham and Burns, James Tomasso Sullivan, and Charles H. McIntosh were interesting. Thomas W. Keene March 4. The Alliance drill corps, with J. Towner Hoyt as Captain, were warmly received. They were elaborately costumed in Continental attire, and fully sustained their reputation as the finest drill corps in the Southern Tier. The performance concluded with Polly McGilligan's Band, an indescribable absurdity, which created considerable amusement. The calcium effects were furnished by the J. R. Clancy co., of Syracuse; the costumes by L. V. Miller, of Philadelphia. The co play in Elmira 17 for the benefit of the Elmira Lodge of Elks, and 18 at Wellsboro. Upon the urgent request of the Corning theatregoers, the co. have agreed to play at Corning 19, which will close their season.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Patent Applied For 11; good business and pleased. Beatrice, the charming little soubrette, was warmly received. The 8 Bells co. gave great satisfaction 15 to a full house. Secret Service 23. Otis Skinner 28. ==ITEM: Manager Jule Delmar, of the Summer Vaudeville Theatre, at Celoron, near this city, desires to have it understood that he does all the booking for the theatre he manages, although it was announced that he was in the Burt circuit, and that Manager Burt would do the booking. All artists should communicate directly with Manager Delmar for Celoron.

UTICA.—OPERA HOUSE (H. R. Day, manager): Al. G. Field's Minstrels pleased a large audience 10. Little Lord Fauntleroy 11; excellent performance; good business. Secret Service 15. What Happened to Jones was rendered by an admirable cast 16 to good business. Theodore Babcock, Charles Kent, George W. Denham, Mrs. McKee Rankin, Mathilde Cottrilly, Kate Darrin-Wilson, and Ellen Berk had congenial roles, and both play and players made a big hit. The Land of the Living 25, 26. The Isle of Champagne March 1. Mrs. Fiske 2.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Sawtelle Dramatic co. 14-19 in The Captain's Mate, True as Steel, Maine and Georgia, Rosedale, Infatuation, Streets of New York, and Around the World in Eighty Days to good houses; first-class satisfaction.

PORT JERVIS.—GRAND OPERA HOUSE (Jacob Kadel, manager): Alonzo Hatch co. 10; large house; pleased audience. The Real Widow Brown 25. Priscilla (local) March 3, 4. ==ITEM: Jay Leland Wood, property man of the Grand Opera House, this city, was killed by a train at Middletown, N. Y., 13. He was well liked by all who knew him, especially by those associated with him at the theatre.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Tarrytown Widow 10 pleased a fair audience. Leland T. Powers 11 delighted a large audience. A Baggage Check 12; fair audience; performance not interesting. Herrmann the Great co. 14 pleased a small audience. Al. G. Field's Minstrels 15; good audience and performance. The Girl from 'Frisco 19. The Real Widow Brown 22. A Hired Girl 24. The Good Mr. Best 26 ==ITEM: Frank Abbott, stage manager at Sam T. Jack's Theatre, spent 13 in town.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Little Lord Fauntleroy 15; excellent co.; undeservedly small business. The Sporting Duchess 24. Tanner's Comedians 28-March 1. ==SINK'S OPERA HOUSE (Samuel Cox, manager): City Sports, booked for 12, failed to appear. Albion's Concert co. rebooked 15; large house. White Crook 19. The Loretts 24-26.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Annie Clarke Hanson 14-19; fair business; same co. 22, 23; repertoire includes Senator's Daughter, Honor Thy Father, Moonshiners, Dick's Uncle, Midnight Frolic, Star Spangled Banner, East Lynn, and A Factory Girl.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Hennessy Leroyle in Other People's Money drew a small house 9; co good. Secret Service 10. Captain Jack Crawford greatly pleased a fair audience 12. Faust 14. Devil's Auction was enthusiastically received by a large audience 15. Lillian Kennedy 23.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): The Tarrytown Widow 14; good business and co.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Sidewalks of New York 10-12; co. and business good. Al. G. Field's minstrels 14; house good; performance fair. The Land of the Living 15, 16; co. and audiences good. A Hired Girl 17-19. Fletcher's Repertoire co. 21-23. The Electrician 24-26 ==RAND'S OPERA HOUSE (Gardner Rand, manager): My Friend from India 11, 12; co. fair; business medium. Secret Service 16, 17. Martin's U. T. C. 18, 19. Herbert Kelcey and Effie Shannon 21.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): One hundred people saw Al. G. Fields' minstrels 11; performance excellent. My Friend from India 17. The Gormans (return engagement) 22.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Devil's Auction 19.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Faust 11. Go-Won-Go Mohawk 18. Marshall P. Wilder 25.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Devil's Auction 9 drew finely and satisfied. Secret Service 11. Ryan Comedy co. 14-19 opened in The Editor to S. R. O. Robert Hilliard 21. Lillian Kennedy 25.

PLATTSBURG.—THEATRE (Edwin G. Clarke, manager): The Wizard of the Nile to a large house 11; general satisfaction. My Friend from India 18. Caprice (local) 22.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): The Real Widow Brown 23.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): The Wizard of the Nile tested the capacity of the house 15, and gave satisfaction. The Sporting Duchess March 2. A Bunch of Keys 9. Ole Olson 12. Secret Service 15. ==TOWN HALL (Thomas Leonard, manager): Dark.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): 8 Bells to a packed house 14. Faust 21.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): The Girl from Paris pleased a full house 12. Little Lord Fauntleroy 24.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): Little Lord Fauntleroy 25. ==ITEM: The Lorrettes have returned to Owego, the co. having disbanded at Brockport, N. Y.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Edward Harrigan pleased a good house with Old Lavender 14. Lillian Kennedy in The Deacon's Daughter 16; fair house. Alliance Minstrels 17. The Sporting Duchess 18.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Patent Applied For drew a large and pleased audience 9. Hennessy Leroyle in Other People's Money 12; excellent performance; fair house. Ole Olson 13; excellent business; audience pleased. Faust 19.

LYONS.—MEMORIAL HALL (John Mills, manager): Young America (local) 15; fine performance; fair business. Faust 17.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): Devil's Auction 12; delightful entertainment; large house. The Loyal Heart of 1861 (local) 27; good business. Old Hickory Farm, booked for 19, failed to appear. Ridgeway Concert co. 18. Lillian Kennedy 22.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): The Sages 14-19; entertained and delighted audiences.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The Tarrytown Widow had a good-sized house 12; co. first-class; one of the merriest entertainments here this season. Martin's U. T. C. did poor business 16; performance gave satisfaction: Milton G. Barlow appeared as Uncle Tom. W. S. Hart 19. A Hired Girl 21. The Sporting Duchess 26.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Hennessy Leroyle in Other People's Money to small but pleased audience 14.

HUDSON.—OPERA HOUSE: The Tarrytown Widow 11; good performance to fair house. My Friend from India 18.

OLEAN.—OPERA HOUSE (Wagner and Son, managers): Edward Harrigan presented Old Lavender to a small audience. Faust 22. ==ACADEMY OF MUSIC (F. D. Leland, manager): Josie Mills 14-19 opened to good business.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Faust 12. Devil's Auction 14; excellent performances to capacity of house. Go-Won-Go-Mohawk 17. Martell and Zarnow 22. De Wolf's U. T. C. 28.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): Arnold Wolford co. 10-12, presenting The Brand of Cain, The Smugglers, Master and Man to good business; co. first-class. Carl A. Haswin 22.

ONEONTA.—NEW OPERA HOUSE (W. D. Fitzgerald, manager): House opened with The Sporting Duchess 28. The scenery, from Sosman and Landis, of Chicago, has arrived, and is being put in place. It is no doubt one of the finest theatres in Central New York. ==METROPOLITAN THEATRE (C. H. McGonegal, manager): Martin's U. T. C. to crowded house 3. Morrison's Faust 10.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Joseph Greene co. 8-12; good performances to fair business.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): A Milk White Flag 9; large house. Wilbur-Kirwin Opera co. 14-19; good business; Miss Kirwin is a favorite here. Arion-Cooke comb 23. A Night Off 24. A Trip to Chinatown March 3.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Wilbur-Kirwin Opera co. closed their week's engagement here 12. Repertoire: Said Pasha, The Bohemian Girl, The Queen's Lace Handkerchief, La Mascotte, Carmen, and Erminie; large houses.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Hogan's Alley 12; good business and performance. A Night Off 26. Louis James March 12. ==ITEM: Mr. Schloss, of Wilmington, is here prospecting for a new Opera House.

WILSON.—OPERA HOUSE (James Thomason, manager): Wilson's Minstrels 22.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): Mozart Symphony Club delighted a large and appreciative audience 14.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Rupert's Orchestra in concert 13 to a large and pleased audience. The Pay Train 14. The Geisha 15. Alexander Bull 16. Italian Grand Opera co. 18. Daniel Sully 21. Miss Philadelphia 23. James J. Corbett March 3. ==ITEMS: Mrs. George Hughes will soon organize a dramatic class.—Francis Walker, the celebrated basso contralto, is visiting this week with his brothers, managers of our theatre.—N. S. Matson, door tender at the Opera House, has resigned, and will leave for Alaska this week.—The Del Conte Grand Opera co. passed through the city this week en route from Helena, Mont., to Winnipeg, Man., making one of the longest jumps on record for so large an organization, the exact distance being 1,162 miles. ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Scandinavian Ladies' Quartette 7; pleasing programme; fair business. 1492 10. Del Conte Italian Grand Opera co. 16. The Geisha 18. Dan Sully 23. James J. Corbett March 2.

BISMARCK.—ATHENÆUM (J. D. Wakeman, manager): Alexander Bull, violinist, 22. Daniel Sully March 1.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): A Stranger in New York 9; fair business; Joseph Coyne, who essayed the leading role, is far from satisfactory; he can neither sing nor dance, nor is his comedy original or infectious; William H. Currie, Henry Hallam, and Annie Boyd, members of the first co. which presented the farce here a short time ago, were clever and entertaining. El Capitan 10; S. R. O.; De Wolf Hopper, Alfred Klein, Edna Wallace Hopper, Bertha Waltzinger, and an excellent cast gave a fine production of the opera, which is far from tuneful, save for the stirring marches made famous by Sousa. Rosabel Morrison 12. Never Again 14 ==PARK THEATRE (Harry E. Feicht, manager): Moulin Rouge Extravaganza 10-12; excellent business; the specialties and burlesque were above the average and seemed to please. The Span of Life 14-16; S. R. O.; the melodrama contains sufficient of the sensational to excite interest, and gives good scope for scenic display and strong climaxes, the span of life as performed by the Donizettas, acrobats of daring

and great skill, being marvelous.==ITEMS: Manager Harry E. Feicht left for the East 17, accompanied by a prominent architect, with the purpose in view of inspecting some of the best theatres and obtaining valuable pointers for the new Lyceum.—The S. R. O. sign, displayed during the engagement of De Wolf Hopper, was a rarity to witness at the Grand Opera House. May it often be seen in the future.
J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Three Bostonians 16. May Smith Robbins in Little Trixie 17. Veriscope 19.==ITEM: Samuel Miller, late with the defunct Emma Sardou co., has joined Little Trixie as advance agent. W. H Hodson, late of the Lyceum Theatre, Chicago, has joined the same co. to do press work.
W. H. MCGOWN.

AKRON.—GRAND OPERA HOUSE (W. A. Albaugh, manager): The Gibneys 10-12 in The Gypsy Dancing Girl, A Woman's Revenge, and The Prince of Liars; performances satisfactory; well filled houses. The Dazzler 14 pleased a large audience; Will West, Emile Hensel, Ida Marie Rogers, Agnes Evans, May Fisk, and Eva Leslie deserve special mention. King Dramatic co. 21-26.==ASSEMBLY THEATRE (W. G. Robinson, manager): Colonel Billy Thompson's veriscope 14, 15; performances fair; crowded houses. Lester, Williams and Gannon Brothers 21-23.==ITEM: Gus Ruhlin, an Akron boy, is with Thompson's co.—Akron has had a run with repertoire cos. this year so far. The public seems to prefer them to high-priced one-night stand attractions.

TOLEDO.—VALENTINE THEATRE (L. M. Bode, manager): Otis Skinner in Prince Rudolph to slim house 10. De Wolf Hopper in El Capitan to big business 12. One Round of Pleasure 14-16.==PEOPLE'S THEATRE (S. W. Brady, manager): A Black Sheep, with Edward Garvie and good co., pleased large houses 10-12. The Widow Jones 13-16. A Guilty Mother 24-26.==ITEMS: The city fathers have repealed the Sunday closing law, and the theatre managers will no longer be bothered with arrests.—Henry Guy Carleton, the author, has been in the city for several days.—Flo Irwin and co. rested here several days before commencing their engagement at the People's.—George W. Barnum, a member of the co., is an old Toledo boy, and was busy renewing acquaintances.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Creston Clarke 10 in The Last of His Race; excellent co., and deserving of a better attendance. Gus Hill's Gay Masqueraders 12, with Polly Mayhew, a Portsmouth girl, in cast; a good name is rather to be chosen than great riches, but Mr. Hill seems to prefer the riches, sending as he did, his best performance ahead to Cincinnati, and giving a poor performance here that was better attended than it deserved. Walker Whiteside 17, 18. Hogan's Alley (return date) 19.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): Joe Ott in The Star Gazer delighted a large audience 9. A good house greeted Darkest America 11; in general, performance ordinary, but buck and wing dancing especially good. Donnelly and Girard in The Geezer to a well-filled theatre 14; a play more adapted to their peculiar abilities would please better. A Black Sheep 16. Pudd'nhead Wilson 19. Bob Fitzsimmons 21.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): John Griffith presented Faust 15; fair business; performance satisfactory.==ITEM: On April 1 a change of management of the Opera House will go into effect, Manager Bristol retiring and H. J. Mayer assuming the control of the house. Mr. Mayer is very popular and will be a worthy successor to Manager Bristol, who retires to attend to other business interests.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Robert Downing in Samson and Delilah 11; large and pleased audience; Alma Krueger and Eugene Moore deserve special mention. Katie Emmett 21. Clara Schumann Ladies' Orchestra 22. The Tornado March 5.==ITEM: Mr Downing will not present Sampson and Delilah again this season.

ATHENS.—OPERA HOUSE (Miller and McCune, managers): Creston Clarke in The Last of His Race 12; fair business; performance excellent. Clara Schumann Ladies' Orchestra to good business 14; performance pleasing. John L. Sullivan co. 22. Other People's Money 25.

GALLIPOLIS.—ARIEL OPERA HOUSE (Cowden and Kaufman, managers): For Fair Virginia 16 Hogan's Alley 22.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Murray Comedy co. closed a successful week 12. Plays presented: A Fatal Error, The Merry Cobbler, Outwitted, Mismated, Forget Me Not, Charlie's Wife, and Triss; good satisfaction. Hogan's Alley 21.

MARIETTA.—AUDITORIUM (under management of M. G. Seipel): Creston Clarke in The Last of His Race 15; fair audience; fine attraction. Hopkins' Trans-Oceanics 19. John L. Sullivan co. 23. The Tornado 25. Hogan's Alley 28. (Under management of Harry Nye): Darkest Russia 10; fair audience; good attraction.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Batz, manager): May-Smith-Robbins in Little Trixie pleased two large audiences 12. Mr. and Mrs. Russ Whytal in For Fair Virginia delighted a fair audience 14; considering the inclemency of the weather, the audience was large. Mein Leopold by the German Stock co., of Cleveland, 16. Gibney Repertoire co. 21-26. Sousa's Band 28. Miss Francis of Yale March 1. The Tornado 7.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Other People's Money 21. Faust 23.==AUDITORIUM (M. H. Haskell, manager). Patent Applied For 14; fair business; performance not satisfactory. Joseph Murphy 23. Otis Skinner March 3. Thomas W. Keene 11. Stetson's U. T. C. 16.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): A Breezy Time 9 to full house. The Real Widow Brown 10 pleased a fair audience. Reil and Abbey's U. T. C. 11 to full house. Creston Clarke 18.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): John Griffith in Faust 16. Hopkins' Trans-Oceanics 23.==MANAGER OPERA HOUSE (Waldman and Rettig, managers): Thompson's Veriscope 16. Peck's Bad Boy 17.

KENT.—OPERA HOUSE (Davis and Livingston, managers): Jephthah (local) 9, 10; large audience. Peck's Bad Boy 11; small audience; bad weather. Fitz and Webster in A Breezy Time 14; fair audience; pleased. John Griffith 21. Clara Schumann Orchestra 28. The Gibneys 28-March 5.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): The Peters and Greene co. in Finnigan's Fortune, An Easy Place, The King of Liars, and A Mixed Affair 10-12; S. R. O. every night. The Brownies 23. Katie Emmett 28.==ITEM: The Hamilton Lodge of Elks are making preparations for their minstrels to be given April 14.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Digby Bell in The Hoosier Doctor 9; fair house; strong co. The Span of Life 10; good house; satisfactory performance. Maro, magician, 14; fair house; audience pleased. Fitz and Webster 16. John Griffith 18. Hennessy Leroyle 23. Patent Applied For 28. The Brownies March 2.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostrain, managers): Maro, magician, 12; poor house. The Real Widow Brown 14; fair business. Peck's Bad Boy 15; good business. Patent Applied For 24.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): Clara Schumann Ladies' Orchestra 10; S. R. O.; performance fine. The Real Widow Brown 19.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): The Span of Life 11; fair audience; splendid satisfaction. A Black Sheep 14; one of the largest houses of season; performance good. The Brownies 25. Agnes Herndon 28-March 5.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): In Atlantic City 12; fair business and performance.==NEW PARK THEATRE (W. T. Boyer, manager): Dark 6-12.

TROY.—OPERA HOUSE (D. L. Lee, manager): In Atlantic City 11; light business; performance good. Vitascope 22.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): Creston Clarke in The Last of his Race pleased a large audience 14. The Dazzler 16.==MEMORIAL HALL (T. F. Spangler, manager): Mr. and Mrs. Robert Wayne 17-19.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Fitz and Webster in A Breezy Time 12; packed house; best satisfaction. Vernie Lee co. opened for a week 14 to good business. Walker Whiteside March 1.==ITEM: Mart W. Zeilie, of the Vernie Lee co., was a resident of this city for a number of years.

NEWARK.—MEMORIAL AUDITORIUM (J. B Rosebraugh, manager): The Span of Life 12; business fair. Mr. and Mrs Russ Whytal in For Fair Virginia 15; business poor; deserved better house. Newark Opera co 21.

NEWCOMERSTOWN.—CITY OPERA HOUSE (I. S. Loos, manager): A Breezy Time 18.==ITEM: Manager Yingling, slide trombonist, closed with Waite's Comedy co. (Eastern) 8, and is now at his home.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, manager): The Bostonians gave a fair entertainment 11 The Missouri Girl to a fair house 16.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, managers): Edward H. Frye, impersonator, in Rip Van Winkle, to crowded house; poor performance. Webb's Comedians 21-26.

DEFIANCE.—CITIZENS' OPERA HOUSE (Ed S. Bronson, business manager): Mathews and Bulger in At Gay Coney Island 2; fair house; splendid attraction. A Boy Wanted 18. McGinty the Sport 23.==ITEM: Dan Moore, the clown, is wintering with his family in this city.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): Great Eastern Band 24.

NEW STRAITSVILLE.—GRAND OPERA HOUSE (A. A. Alexander, manager): Hennessy Leroyle in Other People's Money 28.==ITEM: Damage to house by wind storm has been repaired.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Fox, managers): Robert Downing in Damon and Pythias 10; good house; fine performance. The Real Widow Brown 12; good house and performance. Fitz and Webster 19. 8 Bells 26.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): The Real Widow Brown 15.

ADA.—WHITESIDE THEATRE (O B Goldsmith, manager): Gibney Comedy co. 14-19; fair business; co. above the average and deserved better patronage. A Breezy Time 1.

CANTON.—THE GRAND (M. C. Barber, manager): The Span of Life 11 failed to please a small audience. Agnes Herndon opened for a week 14; La Belle Marie was the opening attraction, and was well presented to the capacity of the house. The Sunny South 15. Katie Emmett 22. 8 Bells 25. The Brownies 28. Miss Francis of Yale March 1. The Sunshine of Paradise Alley 4. The Heart of Maryland 7. Tennessee's Pardner 10.

FREMONT.—OPERA HOUSE (Helm and Haynes, managers): Joseph Murphy 21. Sousa's Band 28 Jesse Mae Hall 28-March 5.

NAPOLEON.—OPERA HOUSE (J. E. Musser, manager): Sadie Raymond (return date) 26.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Joe Ott in The Star Gazer 14; good business; performance poor. A Black Sheep 18. Colonel Thompson's veriscope 22. The Dazzler 25.

STEUBENVILLE.—CITY OPERA HOUSE (Charles Holton, manager): The Dazzler 10 Digby Bell in The Hoosier Doctor 11. Hopkins' Trans-Oceanics 12. Peck's Bad Boy 14. The Heart of Chicago 15. All to fair-sized audiences, except the Hopkins co., which did a good business. Flo Irwin 18.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): Hogan's Alley 23.

WADSWORTH.—OPERA HOUSE (J. F. Detwiler, manager): Fitz and Webster in A Breezy Time to big house 15 despite stormy night; performance fine.==ITEM: Manager Detwiler has booked Sadie Raymond in The Missouri Girl for a return date April 5.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): The Dazzler 18; fair house; poor performance. Peck's Bad Boy 19; good house; good specialties. King's Comedy co. 21-26.

GREENVILLE.—GRAND OPERA HOUSE (Sherman and Dorman, managers): New York Theatre co. 7-9; good business. Quintette Club (local) gave a pleasing musical entertainment 10 In Atlantic City 14; fair business; good performance. Little Trixie 19. Irving French co. 24-26. She 28. Veriscope March 1.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): The Heart of Chicago played to capactiy 14; performance good.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): The Real Widow Brown 16.==ITEM: Manager Smith has bought the city electric light plant, and promises some novel electrical effects in his theatre.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Darkest America 10; good business. A Black Sheep 15; S. R. O. Joseph Murphy 17.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Labadie co. in Ingomar, Faust and Cuban Justice 7-9; good business and co. Creston Clarke in The Last of His Race (return date) 11; splendid business; appreciative audience. Schumann Ladies' Orchestra (return date) 12; fair business; did not give satisfaction that was expected. Fisher's Comedians 17.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OPERA HOUSE (Ed Overholser, manager): Richards and Pringle's Minstrels 13; large audience; pleased.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Nellie McHenry in A Night in New York 16.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Harry Markham's Stock co. closed a week of poor business 12; the co. contains some good talent, but they are hampered for the want of good plays; Mr Markham would have played to better business and satisfaction had he substituted something else the first two nights instead of The Ladder of Fame and Woman's Wit. Rhea proved a strong drawing card and gave excellent satisfaction 13, presenting Camille and Josephine, Empress of France; co. strong, but plays lack proper presentation, especially in the case of Josephine, as no scenery is carried. Robert Mantell 5. The Heart of Chicago 11.==HERSKER'S THEATRE (John Hersker, manager): Wood Sisters' Burlesque co. to small business 11, 12; performance acceptable. Rentfrow's Pathfinders opened for a week 14, presenting The Lightning Express to fair business; the co., with one or two exceptions, is weak; repertoire includes Below Zero, My Step-Daughter, The Judge, The Devil's Gold Mine, and St. Valentine's Day.==ITEMS: Out in the Streets and Our Awful Aunt were presented by amateur talent at McKeansburg 12.—The Grand Opera House Orchestra, of this city, played for Rhea at Shenandoah 14.—The money has all been subscribed for the new theatre at Sunbury, and plans are being considered.—The Deacon was produced by amateur talent at Schuylkill Haven 10.—The Sunbury Lodge of Elks held a very successful fair week 14.—C. F. French will lecture on The Klondike at the Grand 16.—Katherine Crego, lately with Cameron Clemens co., has joined the Waite Comedy co.—Rentfrow's co. will give a dance on the stage of Hersker's Theatre 17.
R. W. SHERTZINGER.

SCRANTON.—LYCEUM (Reis and Burgunder, managers): The Girl from Paris 10; good business; co. fair. Rhea in Napoleon to fair house; play a disappointment. Sowing the Wind 15. The Sporting Duchess 17; crowded house; excellent co. House dark 21-26.==ACADEMY OF MUSIC (Reis and Burgunder, managers): Lillian Kennedy in The Deacon's Daughter 10-12; fair houses; excellent co. The Fast Mail 14-16; good business; fair co. The Germans in Mr Beane from Boston 17-19; good business; fine co. A Baggage Check 21-23. A Bunch of Keys 24-26. Waite's Opera co. 28-March 5.==LYCEUM THEATRE (N. S. Brooks, manager): The stock co. will open 21-23 with The Ticket of Leave Man. A Celebrated Case 24-26.==ITEM: Harriet Donor, owing to the retirement of Ermina Osborne, took the leading character in The Fast Mail 14, on but a few hours' notice, and gave a very creditable performance.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): My Friend from India pleased a large audience 12. Elroy's Stock co., supporting J. Harvey Cook and Lottie Church, in The White Squadron, The Unknown, The Land of the Midnight Sun, East Lynne, The Midnight Alarm, A Fair Rebel, Paradise Alley, Wife for Wife, and She, pleased large audiences 14-19. The specialties of Irving Walton and Marion Chester, were well received. Bobby Mack's Specialty co. 21. The Heart of Chicago 23. Andrews Opera co. 24-26. Alma Chester co. 28-March 5.==ITEM: Manager Yecker, of the Fulton, was re-elected Select Councilman of this city on the Republican ticket by an increased majority.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Corse Payton's Comedy co. finished a week of excellent business 12. The attendance broke the record for one week, except during holiday weeks, the figures being 15,000, which means as many who were pleased. Miss De Castro made a hit with the animated music sheet. The co. was of uniform merit, and all the plays were handsomely staged. The Sporting Duchess 14; good house; excellent performance. Isham's Octoroons 16; good audience; amusing programme. A Bunch of Keys 18. Rhea 19.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): King Dramatic co., with Floy Crowell and Kendal Weston leading, drew fine houses 7-12, in spite of a strong counter attraction in the Carnival of Nations for the benefit of a local church, which continued the entire week. The promoters of the carnival, who were to receive the lion's share of its profits, took occasion to attack Manager Koenig, through the newspapers, for his extensive advertising. Mr. Koenig gracefully retaliated by giving a special matinee for the benefit of the church, donating the entire receipts, the use of the house being generously given by Local Manager Vail. Day, the hypnotsit, opened for three nights 14 to good business.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Pirates of Penzance (local), produced 10-12 for benefit of local Elks fund, was an artistic, social and pecuniary success. The opera was handsomely staged and costumed. The production was under the immediate direction of William H. Newborough, who for his earnest labors and efficient work deserves the greatest credit. The Crane Players, with the Elmore Sisters, well known here in the East, opened for a week 14 with Daly's Daughters. Business large. Nittauries (local) 21, 22. Bobby Mack's Extravaganza co. 23, 24. Rhea 25.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Maud Hillman co. produced The Fire Patrol 11. The Gold Miners of '49 12 to large houses. Joseph Greene co. in The Silver King, Condemned to Siberia, and The Bowery of New York 14-16; performances well given; large houses.==ACADEMY OF MUSIC (John D. Mishler, manager): Andrews Opera co. in Martha, Cavalleria Rusticana, and Faust 14-16.

ALLENTOWN.—ACADEMY OF MUSIC (W. E. Worman, manager): The Sporting Duchess 9; general satisfaction; large audience. My Friend from India drew a large and pleased audience 10; co. capable. Van Osten Three Star Comedy co. opened for a week 14 with the musical comedy Dorcas to a crowded house; best repertoire co of season. A Hired Girl 25.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Local minstrels to crowded house 12; best satisfaction. Ward Pickard lectured 14 to big business. Isham's Octoroons 15; medium house; fair co.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Korns, manager): O'Hooligan's Wedding 11; good business; satisfactory performance. The Heart of Chicago 24.==ITEM: W. P. Ellis, ticket seller at this house for a number of years, has resigned, and is succeeded by W. O. Scholl.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appel, managers): The Sporting Duchess 11; S. R. O. Gus Hill's World of Novelties 12; miserable performance; small audience. Waite's Comic Opera co 14-19; good houses. The Fast Mail 22

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (R. A. McCartney, manager): Carrie Stanley Burns co. 7-9 in That Klondike Claim, Monte Cristo, and The Two Orphans to light business; co. was booked for six nights, but only played three owing to the poor business. Ransom's Entertainers 10; S. R. O.; best satisfaction. Kellar March 10. Chappell's Stock co. 14-19.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): 8 Bells 11 delighted a packed house. Ole Olson 15; moderate satisfaction; fair attendance. Ed Harrigan 16 Secret Service 24.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles E. Jones, manager): A Bunch of Keys 12; good satisfaction; S. R. O. The Heart of Chicago 21.

KANE.—LYCEUM THEATRE (B. N. Jacobson, manager): Ole Olson 10; S. R. O.==VERBECK'S AUDITORIUM (George H. Verbeck, manager): Other People's Money 16.

McKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Hopkins' Trans-Oceanics cleverly entertained a good house 10. Darkest Russia to large and pleased audience 12. Wilson Comedy co. 14-19; packed houses.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Moe Reis, lessee and manager): Rhea 9, 10 in Camille and The Empress of France; good business; enthusiastic audiences. Stetson's U. T. C. 12; big business. The Sporting Duchess 15; S. R. O.; audience pleased. Professor Day 21-23.

BROWNSVILLE.—OPERA HOUSE (Kress and Griffin, managers): Princess Rosebud (local) 11, 12 to S. R. O.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. R. Shotwell, manager): Old Southern Life 24.==ITEMS: The McNulty co., that played the week of Jan. 24 in Stroudsburg, have disbanded in Pen Argyle.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Way, manager): Matt Smith with a very ordinary co. to moderate business 10. Carrie Stanley Burns opened for a week 14 to crowded house; performance fair. Special mention for Miss Burns and Mr. Delman.

PITTSTON.—MUSIC HALL (C. C. King, manager): Van Osten's Three Star Comedy co. 7-12 closed the largest week's business of the season, playing to crowded houses nightly; excellent performances. Lillian Kennedy in The Deacon's Daughter 14; satisfactory performance; good business. O'Hooligan's Wedding 18. Maud Hillman co 21-26. Bon Ton Burlesquers March 4.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): The Real Widow Brown to small business 10; performance good. The Heart of Chicago 16. The Fast mail 19.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Broadway Swells Burlesque co 10, 11; fair audiences and performances. Landgan Dramatic co. opened 14 for a week to good business; performances fair. The Fast Mail 21.

CARBONDALE.—GRAND OPERA HOUSE (Daniel Byrne, manager): The Spooners in repertoire 7-12; big business; good co. Ole Olson 17. Go-Won-Go-Mohawk 19

ASHLAND.—GRAND NEW OPERA HOUSE (Frank F. Waite, manager): Crane's Players 7-12; fair business and performances. O'Hooligan's Wedding 22.==ITEM: Local Elks are arranging a reception 22. The Ashland Lodge, No. 384, has now a membership of 120, and has the finest quarters in this part of the State.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, manager): Lester and Williams co. 17-19.==ITEM: A number of more prominent business men of the town have taken steps to organize a local lodge of Elks.

MEADVILLE.—ACADEMY OF MUSIC (C. A. Hemdstead, manager): Ole Olson 11; fair business. Patent Applied For 16; good business and satisfaction. 8 Bells 18.

MINERSVILLE.—OPERA HOUSE (Potter and Kear, managers): The Fast Mail 7; fair house; seemed to please. O'Hooligan's Wedding 23.==ITEM: Mrs J. Aldrich Libbey (Kate Traver), who resided here until a few years ago, will take part in the Band concert (local) 22.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Patent Applied For 12; light house. Ole Olson 14 deserved a better house. B. P. O. E. charity entertainment 15; S. R. O.; best satisfaction. Edward Harrigan 18. 8 Bells 22.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Frank Kimball's Minstrels 10 to big business; pleased all. Stetson's U. T. C. March 4. Annie Clarke Hanson 7-12.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Daniel R. Ryan closed a very successful week 12, presenting The Editor, My Partner, Ingomar, A Fatal Wedding, Jim the Penman, Nick of the Woods, and The Circus Girl; strong co.; large business. The Chimes of Normandy 18-21. 8 Bells 21. Stetson's U. T. C. March 1.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): A Bunch of Keys 14; fair audience and performance.==OPERA HOUSE (James G. Ellis, manager): Ransom's Entertainers pleased a large house 12. Chimmie Fadden March 1. Carrie Stanley Burns 3-5.

ERIE.—PARK OPERA HOUSE (M. Reis, lessee and manager): Patent Applied For 15; small attendance. Murray and Mack 21. Faust 24.

HAZLETON.—GRAND OPERA HOUSE (G. W Hamersley, manager): Maud Hillman co., in Special Delivery, The Cuban Spy, Charity Ross, The Fire Patrol, A Barrel of Money, East Lynne, The Broker's Daughter, and The Wyoming Mail to good business 14-19. Shannon of the Sixth 22.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): A Bunch of Keys 16; good house; fair performmance The Fast Mail 24.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, manager): A Breezy Time 3; large and pleased audience. The Heart of Chicago 17. Patent Applied For 19.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Corse Payton Comedy co. opened for a week 14 with Woman Against Woman. Only a Farmer's Daughter, and Alone in London to good business The Broadway Belles 21. Shannon of the Sixth (return date) 23. Rhea 24.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Dark, owing to cancellation.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Alliance Minstrels 18.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): Rhea 17 in Napoleon; S. R. O; co and play gave excellent satisfaction. Broadway Belles Burlesque co. 23.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Miles Ideal stock co. in Michael Strogoff, New Mexico, The Circus Girl, Damon and Pythias, and The Unknown to largest houses in five years 9-12; co. strong, with good specialties. Drummer Boy of Shiloh 17-19. O'Hooligan's Wedding 26.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Brothers Byrne in 8 Bells to large house 10. Edward Harrigan presented Old Lavender to a good audience 11 and gave satisfaction. Hennessy Leroyle in Other People's Money 18 to capacity, the performance being the annual benefit of the Columbian Athletic Club.

GIRARDVILLE.—PALACE THEATRE (J. B. Hoellman, manager): Gus Hill's World of Novelties 11; performance fair; small audience.

BELLEFONTE.—GORMAN'S OPERA HOUSE (Al. Gorman, manager): Guy Brothers' Minstrels gave a good entertainment to a fair audience 11.

DU BOIS.—FULLER'S OPERA HOUSE (James A. Rensel, manager): Carrie Stanley Burns 10-12 in Monte Cristo, Bowery After Midnight, That Klondike Claim, and Ten Nights in a Barroom; all well patronized, and well received. Stetson's U. T. C. 16.

RENOVO.—KANE'S THEATRE (Kane Brothers, managers): The Germans in Mr. Beane from Boston gave satisfaction to a large house. Stetson's U. T. C. 15.

FREELAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): O'Hooligan's Wedding 1. Kellar 4.==ITEM: Manager Woodring, who will produce The Noble Outcast, has engaged Rena Phillips, of Hazleton, as his leading lady.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): Gus Hill's World of Novelties 8; poor attraction. Digby Bell in The Hoosier Doctor 12; pleasing performance; fair audience. Creston Clarke 21. Stetson's U. T. C. 22.==ITEM: J. Harvey Cook, of the Elroy Stock co., presented Manager Curran with a suit of clothes.

TARENTUM.—ALHAMBRA THEATRE (George E. Holmes, manager): Hopkins' Trans-Oceanics 11; good business; vaudeville turns best ever seen here, and pleased all. Wilson Theatre co. opened for a week 14 in A Mad Marriage to big business; co. strong. A Scrap of Paper (local) 22.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): Gotthold's Stars 10; good attendance; performance satisfactory. Humanity 14-16; good business, considering stormy weather; pleasing performance.==AUDITORIUM (George A. Foxcroft, manager): Prisoner of Zenda lecture 11; small but enthusiastic audience. Katherine Ridgeway Concert co. 25.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): The Prisoner of Zenda readings 12. Rice's Comedians opened 14 for a week to S. R. O. Graham's Southern Cake Walk 26. Twelve Temptations 28.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Richards and Canfield in My Boys 14; pleasing performance; medium house; rain storm kept many away.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): The Sages 7-12; owing to illness of Mr. Sage's father, co. closed 10. Richards and Canfield 17.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): Hogan's Alley 10; fair audience. James Young 14, 15; light business; the acting of the star, both as David Garrick and Hamlet, showed improvement over his work last year in the role of Claude Melnotte. A Contented Woman 17. Stuart Robson 18. The Prisoner of Zenda 19. Shore Acres 21. The Geezer 26.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): James Young in Hamlet 8; large and enthusiastic audience. Hogan's Alley 12; good house. The Prisoner of Zenda 21. Innes' Band 26.

CAMDEN.—OPERA HOUSE (Boykin and Malone, managers): James Young in David Garrick 9; great business; Young had first-class co. Charles King's Repertoire co. 14-19.

SUMTER.—ACADEMY OF MUSIC (Abe Ryttenberg, manager): Wang 7; big business; performance good James Young in David Garrick 10; business and performance good. A Night Off March 1.

ORANGEBURG.—ITEM: The Academy of Music, which was damaged by fire two weeks ago, will be enlarged and equipped with new scenery and electric lights at an early date.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Gorton's Minstrels 11, 12; good performance; fair business. Miller-Sisson-Wallace co. 22.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J Mowrey, manager): The Pay Train 10; splendid entertainment; fair business; specialties by Dolly Foster, J. T. McAlpin, Joe Murphy, and Alice Marbie deserve special mention. Professor Bull, hypnotist, 24-26. Lewis Morrison March 4. Frank E. Long co. 7-12.

TENNESSEE.

NASHVILLE.—VENDOME (Thomas J. Boyle, manager): Pudd'nhead Wilson 11, 12; good co.; fair houses. Louis James 15, 16. Robert G. Ingersoll 22.==NEW MASONIC THEATRE (William A. Sheetz, business manager): Innes' Band 10, 11. Margaret Mather in The Honeymoon 15 James A. Herne in Shore Acres 16. The Girl I Left Behind Me 18, 19.==GRAND OPERA HOUSE (Thomas J. Boyle, manager): A Night at the Circus 17-19. Nashville Students 21, 22.==ITEM: Owing to a recent change in the schedule by the railroads between Nashville and Memphis the Vendome loses several attractions.

MEMPHIS.—LYCEUM THEATRE (T. J. Boyle, manager): Louis James 10-12; fair business. Innes' Band gave two delightful concerts 14 to large audiences. The Frawley co. in Christopher, Jr., and The Wife to good business 15-17. Robert G. Ingersoll 18. A Trip to Chinatown 23, 24.==AUDITORIUM (Ben M. Stainback, manager): Oliver and Kate Byron 10-12; good business. Harry W. Semon's Extravaganza co. 17-19.==GRAND OPERA HOUSE (R. S. Douglas, manager): Dark.==ITEM: Memphis Lodge, B. P. O. E., will have a grand benefit 21.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Innes' Band to a crowded house 9 Tennessee's Pardner 10; fair business; play satisfactory; above the average. A Night at the Circus 14 and Fun on the Bristol 15 by Rice's Comedians to light business. Sherwood Concert co. 18.==ITEMS: Ella Miller, the star of A Night at the Circus, left that co. at Nashville 19. She will visit her mother at

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THE FAMOUS AUTHOR-ACTOR

EDWARD HARRIGAN

PRESENTING HIS MASTERPIECE

OLD LAVENDER

UNDER THE MANAGEMENT OF

W. J. HANLEY.

AS PER ROUTE

Cincinnati.—Sherman McVenn and Bessie Bennett joined the A Night at the Circus co. at Clarksville. Fannie Ogden will assume the role of Electra in that play. The name of Edith Talbot appeared on the programme, but she was not with the co.

JACKSON.—Pythian Opera House (Woerner and Tuchfeldt, lessees and managers): Oliver Byron in Ups and Downs of Life 11; fair audience. Louis James presented A Cavalier of France 14; full audience; support better than usual.==Item: Grace Wallace, late of Frederick Warde co., arrived home a few days ago.

CHATTANOOGA.—New Opera House (Paul R. Albert, manager): A Milk White Flag 7; large audience; good performance. Gayest Manhattan 8; good business; performance fair. What Happened to Jones 10; large and delighted audience. The Prisoner of Zenda 11; big house; fine performance. Shore Acres 17. Louis James 18. Innes' Band 19.

COLUMBIA.—Grand Opera House (James Y. Helm, manager): Innes' Band delighted a good house 12. Louis James 17.

TEXAS.

WACO.—The Grand (Weis and Solomon, managers): Wiedemann's Comedians 7-12 presented The Mayor's Daughter, A Klondike Girl, A Girl Up to Date, The Steam Laundry, Down in Egypt, and Topsy Turvy to good business; co. and performances poor. Roland Reed, supported by Isadore Rush and a competent co., presented A Man of Ideas 9; large audience despite rain storm; performance well received. Primrose and West's Minstrels 18. Margaret Mather 24. W. V. Lyons.

HOUSTON.—Sweeney and Coombs' Opera House (E. Bergman, manager): Lillian Lewis presented For Liberty and Love 7; small house; poor performance. Francis Wilson made his first appearance here 8 in Half a King; magnificent business; everybody much pleased. The Prodigal Father 10; fair house; co. somewhat disappointing. John C. Rice and Marie Dressler with a good support in Courted Into Court 11, 12. Ben Hur (local) 14-16. Primrose and West's Minstrels 15.

PORT WORTH.—Greenwall's Opera House (Phil Greenwall, manager): R. G. Ingersoll lectured 7 to full house. Francis Wilson and his opera co. made their first appearance here 10 in Half a King to S. R. O; Lulu Glaser divided honors with the star; chorus and scenic effects were superb. Roland Reed, supported by Isadore Rush, presented A Man of Ideas and The Wrong Mr. Wright 11, 12 to well filled houses; Miss Rush divided honors with the star; Maud White is worthy of special mention.

DALLAS.—Opera House (George Anzy, manager): Henshaw and Ten Broeck 7 in Dodge's Trip to New York to a very appreciative audience. R. G. Ingersoll 8 to well filled house. Roland Reed 10 to big business; he and Miss Rush are great favorites here. Francis Wilson 11 in Half a King made his Dallas debut with the best supporting co. we have seen: receipts $1,300; Mr. Wilson was compelled to respond to a curtain-call, and made a few very appropriate remarks. Ben Hur (local) 17-19. Margaret Mather 21, 22.

AUSTIN.—Hancock Opera House (Rigsby and Walker, managers): Roland Reed presented A Man of Ideas 8; large and appreciative audience. Francis Wilson in Half a King 9; large and pleased house. Baldwin-Melville co. (return engagement) 10-12 presented Two Orphans, Hazel Kirke, Rip Van Winkle, All the Comforts of Home, Bulls and Bears, and Never Too Late to Mend. Lillian Lewis 17. Primrose and West's Minstrels 19.

VICTORIA.—Hauschild's Opera House (Hauschild Brothers, managers): Lillian Lewis 9, 10 in For Liberty and Love and An Innocent Sinner; good houses, seemingly well pleased; Miss Lewis was suffering with a very severe cold and almost unable to articulate. Uncle Josh Spruceby 17.

YOAKUM.—Green Opera House (G. A. Griffin, manager): Uncle Josh Spruceby 19. Norris Brothers' Dog and Pony Show 21.==Item: Manager Griffin canceled date of Lillian Lewis co.

PALESTINE.—Temple Opera House (Dilley and Swift, managers): Sharpley Lyceum co. 7-12, presenting A Celebrated Case, A Kentucky Thoroughbred, Camille, A Swede from Sweden, and A Texas Girl to good business; co. fair. The Prodigal Father 14. Alba Heywood 21.

CORSICANA.—Merchants' Opera House (L. C. Revare, manager): Sharpley Lyceum co. 14-19. Ben Hur (local) 21, 22.==Item: Manager L. C. Revare has been busy all week accepting the congratulations of his many friends over his appointment as Postmaster here. The appointment is a worthy one.

GREENVILLE.—King Opera House (J. O. Teagarden, manager): Alba Heywood 9; business poor on account of rain. Punch Robertson 10-12; large houses.

BRENHAM.—Grand Opera House (Alex Simon, manager): The Prodigal Father 7; good performance; fair house. No attractions booked.

MARSHALL.—Opera House (Wolz and Dahmer, managers): The Prodigal Father 16.

SHERMAN.—Cox's Opera House (Frank Ellsworth, manager): Henshaw and Ten Broeck in Dodge's Trip to New York 11 drew well and performance was up to the top notch. Wang March 11.

PARIS.—Peterson Theatre (R. Peterson, manager): R. G. Ingersoll 11; good house. Henshaw and Ten Broeck in Dodge's Trip to New York 12; large house; performance good.

TERRELL.—Bruns' Opera House (S. L. Dey, manager): Dodge's Trip to New York 8; very appreciative audience. Alba Heywood co. had fair success 12.

TYLER.—Grand Opera House (J. M. Sharp, manager): The Prodigal Father 15.

DENISON.—Opera House (M. L. Eppstein, manager): Alba Heywood co. 7; fair attendance; audience pleased. Henshaw and Ten Broeck in Dodge's Trip to New York 9; small house; first-class performance; severe storms. Robert G. Ingersoll 10; packed house. Henshaw and Ten Broeck (return engagement) 13; good business.

GAINESVILLE.—Opera House (John Hulen, manager): Henshaw-Ten Broeck co. 10 presented Dodge's Trip to New York to poor house; deserved better; weather bad. A Thoroughbred 18.

THURBER.—Opera House (A. H. Miller, manager): A Thoroughbred 9; good house; performance fair. Kempton Komedy Ko. 28.

CALVERT.—Casimir's Opera House (J. P. Casimir, manager): The Prodigal Father 12; fair house; audience pleased.

EL PASO.—Myar's Opera House (Rigsby and Walker, lessees): Courted Into Court 8. Primrose and West's Minstrels 20.

TEMPLE.—Bijou Opera House (T. J. Darling and Co., managers): Baldwin-Melville co. 7-9; good business, presenting Bulls and Bears, All the Comforts of Home, Rip Van Winkle, and Master and Man.

UTAH.

SALT LAKE CITY.—Theatre (C. S. Burton, manager): Lieutenant Peary gave an exceedingly interesting lecture 11 to fair house.==New Grand Theatre (H. S. McGarvie, manager): Calhoun Opera co. 7-12 to full houses, presenting The Grand Duchess and Fra Diavolo; excepting one night there were universally full houses; the co. is the best opera co. we have had for a long time at popular prices; the scenery, costumes, and voices are all nicely balanced; Carlotta Gilman, George Lyding, Louise Lewis, and the Sisters Armstrong made many friends here; Adele Farrington, who sang during the first week of the engagement, was quite popular; she went East at the close of the week; her place is to be filled by Louise Lewis. Grau Opera co. 14-19.==Lyceum Theatre (Scott Anderson, manager): Dark.

VERMONT.

MONTPELIER.—Blanchard Opera House (G. L. Blanchard, manager): My Friend from India 21. Who Is Who March 4. Ole Olson 8. A Stranger in New York 16.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): The Wizard of the Nile attracted the largest house of the season 12; the work of Fred Frear was excellent. Philharmonic concerts 16, 17; good houses. My Friend from India 19. Wolford Stock co. 21-26. Kelly and Mason March 5.

BELLOWS FALLS.—Opera House: The Wizard of the Nile 21.

RUTLAND.—Opera House (A. W. Higgins, manager): The Wizard of the Nile 14; S. R. O.; fine performance; receipts $687. My Fried from India 17; good house.

VIRGINIA.

RICHMOND.—Academy of Music (Thomas G. Leath, manager): The Heart of Chicago 10, 11; scenery a special feature; audience pleased. Milk White Flag 12; largest houses of season; co. exceptionally strong. A Night Off 21. Under the Dome 22. For Fair Virginia 23, 24. The Prisoner of Zenda 25-26.==Item: Manager Leath is to have charge of the Summer vaudeville at the Electra Park this year. The Richmond Traction co. signed the contract last week, and both parties seem thoroughly enthusiastic over the terms. The company will erect a first-class stage in the Auditorium, and will prepare to make the building comfortable for the Summer nights by putting in a large number of electric fans. Mr. Leath, on his part, promises to provide excellent entertainments. He says he intends to bring to this city the best artists he can get.

PETERSBURG.—Academy of Music (Thomas G. Leath, manager): Lillian Tucker co. 7-12 presented La Belle Marie, A Parisian Princess, The Golden Giant, Pygmalion and Galatea, A Hero in Rags, A Bachelor's Wife, Lady Audley's Secret, and The Sea of Ice, to good business throughout the week; performances satisfactory. The Heart of Chicago 15; small house.

DANVILLE.—Academy of Music (John B. Wood manager): Hogan's Alley 14; business and performance good. Gorton's Minstrels 16; business fair; performance fair.

ROANOKE.—Academy of Music (C. W. Beckner, manager): The Heart of Chicago 17.

STAUNTON.—Opera House (W. L. Oliver, manager): The Heart of Chicago 19. Under the Dome March 3.

NORFOLK.—Academy of Music (Thomas G. Leath, manager): A Milk White Flag 11; S. R. O; performance excellent. The Heart of Chicago 12; business good; performance satisfactory. For Fair Virginia 21, 22. A Night Off 23.==Star Theatre (J. S. Odend'hal and Co., managers): Will reopen 21 with the Wilbur Opera co. for a week.

LYNCHBURG.—Opera House (F. M. Dawson, manager): The Heart of Chicago 16; topheavy house; performance fair. The Prisoner of Zenda 23.

WASHINGTON.

TACOMA.—Lyceum (G. Harry Graham, manager): Under the Dome 3-6; good attendance; great scenic hit. A Bachelor's Honeymoon 21. Nellie McHenry 28. Boston Lyric Opera co. 28.

SEATTLE.—Theatre (Cal Helig, manager): Midwinter Night's Dream (local) 9-13.==Third Avenue Theatre (W. M. Russell, manager): Francis Jones in In Old Madrid to good business 6-12.==Item: The Pike Street Theatre has closed.

WALLA WALLA.—Paine Opera House (J. G. Paine, manager): Sanford Dodge in Othello 7; small house; fair performance. Under the Dome 28. Georgia Graduates March 2.

WEST VIRGINIA.

GRAFTON.—Brinkman Opera House (Charles Brinkman, manager): Projectoscope 10-14; performance good; business light. The Tornado 21. Hogan's Alley March 2.==Item: Henderson's Hyperions, headed by Eugenia Florence, in The Laughing Girl and The Play Actress, at Elkins 11, 12, Bellington 14, Philippi 15; business and performances good. Two of the women left co. at Cumberland on account of illness.

WHEELING.—Opera House (F. Riester, manager): Darkest Russia 11; fair business. E. B. Hay lectures for Elks 23. 8 Bells 28.==Grand Opera House (Charles A. Feinler, manager): The Heart of Chicago 10-12; splendid business. Hopkins' Trans-Oceanics 14-16; good business. Wilson Theatre co. 21-26.

CHARLESTON.—Burlew Opera House (N. S. Burlew, manager): Gus Hill's Gay Masqueraders 10; good business. Hogan's Alley 16; fair business. Mr. and Mrs. Russ Whytal 17. The Real Widow Brown 22. Wilbur Kirwin Opera co. 28-March 5.

WESTON.—Camden Opera House (S. A. Post, manager): Mlle Verlet and co. gave an enjoyable concert to large audience 11. The Tornado 22. June Agnott co. 24-26. Todd's Great Eastern co. 14-16 canceled.

CLARKSBURG.—Trader's Grand Opera House (L. S. Hornor, manager): June Agnott co. opened for a week 14, playing Libby Prison, Myrtle Ferns, Ranch King, The Bowery Girl, The Bicycle Race, and Roxie; co. fair; attendance good. The Tornado 23. John L. Sullivan 26. Specialties advertised did not appear.

WISCONSIN.

RHINELANDER.—Item: The coming spring promises to be an exceptionally good one in the amusement line. Logging camps in this vicinity are alive with men who will spend their Winter's earnings at this place. Time checks on the different firms doing business in the logging line are payable April 10, and vaudeville or burlesque cos. or even an up-to-date minstrel troupe will do well to arrange dates prior to that time.

RACINE.—Belle City Opera House (D. P. Long, manager): McFadden's Row of Flats drew S. R. O. 12; co., play and specialties good. The Brownies 18. The Heart of Chicago 22. Richard Mansfield 23. Shore Acres 26.==Item: The Elks are active socially, and also adding largely to their membership.

WEST SUPERIOR.—Grand Opera House (F. J. Marsh, manager): Cheiro, palmist, 12; fair house. Scalchi Concert co. 14; good business; performance excellent. Tim Murphy 23. The Great Diamond Robbery 24. The Geisha 25. Cissy Fitzgerald March 1.==Item: Madame and Signor De Pasquali joined the Scalchi co.

POND DU LAC.—Crescent Opera House (William H. Stoddard, manager): Fanny Rice in At The French Ball 9; good house; pleasing performance. La Mascotte (local) 14; big house; good amateur performance. Repeated 15 to a good audience. The Heart of Chicago 18.

EAU CLAIRE.—Grand Opera House (O. F. Burlingame, lessee and manager): Daniel Sully in O'Brien the Contractor 9; large and appreciative audience. Scalchi and co. 18. Two Little Vagrants 21.

PLATTEVILLE.—City Hall (A. W. Hastings, manager): Professor De Motte lectured 9 to a crowded house. Maro, magician, 17. Salisbury Orchestra 18. Gaiety Comedy co. 22.

WAUSAU.—Alexander Opera House (C. S. Cone, manager): J. R. Burdette to a packed house 11. Hebner and Mitchel co. 21-26. Little Trixie March 22.

ASHLAND.—Grand Opera House (John Meis, manager): Shagren's Entertainers 12; poor performance.

PORTAGE.—Opera House (A. H. Carnegie, manager): Earl Doty co. in Faust and For Her Sake 14, 15; light business. Joe Flynn 24. George Hamler Comedy co. 28-March 5.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): Fanny Rice in At the French Ball 10; good audience; pleased. Sousa's Band 17. Scalchi Concert co. 24. Shore Acres March 3. Clay Clement 9.

OSHKOSH.—Grand Opera House (J. E. Williams, manager): McFadden's Row of Flats 11; house crowded; performance good. The Heart of Chicago 18.

LA CROSSE.—Theatre (J. Strasilipka, manager): McFadden's Row of Flats drew a large house 16; specialties good. The Geisha March 1. Cissy Fitzgerald 5. Under the Polar Star 8.

CANADA.

MONTREAL.—Academy of Music (Sparrow and Jacobs, managers): Mrs. Fiske opened to a good-sized house 14 in Tess of the D'Urbervilles. It is superfluous to say much in praise of the star, co., or play; it only remains for Montreal to endorse the verdict of other cities that they are as near perfection as it is possible for anyone to attain. Mrs. Fiske's characterization of Tess will certainly be spoken of in the future as one of the most unique and original in the annals of the stage. The work of Forrest Robinson, Mary Shaw, and John Jack is second only to that of the star, while all the other parts are in exceptionally capable hands. On the day after the first performance the newspaper verdict was one of unanimous praise, a rare thing here. Paul Jones 21-26.==Queen's Theatre (Sparrow and Jacobs, managers): Donald Robertson and Brandon Douglass opened to good business 14 in The Man in the Iron Mask, and gave a clever performance; Mr. Robertson is a very capable actor, and his rendition of the dual role of Gaston and Louis XIV. is very good; Brandon Douglass is pretty and graceful, and possesses a good deal of emotional power; the co. give very creditable support. A stock co., headed by Beryl Hope, who is a very great favorite in Montreal, will open 14; the organization includes a number of well-known and capable actors; the co. is under the management of W. H. Wright, who is remembered and liked in Montreal for his capable work as business-manager of the Francais last season; the opening bill will be In Spite of All, with a number of excellent plays to follow.==Theatre Royal (Sparrow and Jacobs, managers): Cuba's Vow opened 14 to big business; the play is beautifully staged and capably acted. Black Crook 21-26.==Theatre Francais (W. E. Phillips, manager): The stock co. presented Led Astray 14 to a good sized audience; owing to the illness of Florence Roberts, who has been ordered a week's rest by her doctor, the leading role of Armande was taken by Marion Kilby at short notice; the vaudeville bill was good, including Anna Ott, Helen Tuesant, James Richmond Glenroy, and Grant and Pompfret in Diplomacy 21-26.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): The Isle of Champagne 10-12 with Richard Golden and Katherine Germaine in the cast to fair business. H. N. Shaw and the pupils of the Conservatory Dramatic Class gave an excellent production of Richelieu before a large audience 14; Mr. Shaw and Nellie Berryman were capable. Romeo and Juliet was presented 15 and Mr. Shaw and Ida Wingfield in the leading roles were excellent. Duty will be the bill 16. Otis Skinner 17-19. Secret Service 21-26. A Stranger in New York 28-2.==Princess Theatre (O. B. Sheppard, manager): The Cummings Stock co. are in their twenty first week, and are presenting A Gilded Fool 14-19 to very large business. Young Mrs. Winthrop 21-26.==Massey Music Hall (I. E. Suckling, manager): The Toronto Orchestra and Arturo Mitini 17. Plancon 24.==Toronto Opera House (Ambrose J. Small, manager): Gilmore and Leonard in Hogan's Alley opened 14 to S. R. O.; the Lepage Sisters are a clever dancing team, and are assisted ably by Lilian Shirley; Eddie O'Dell performed some acrobatic feats never witnessed here before, and made a hit; Gilmore and Leonard sang some catchy songs and caught the house. Cuba's Vow 21-26.==Auditorium Theatre (John Carter, manager): Wanderers' Bicycle Club Concert 26.==Item: The Theatrical Mechanical Association benefit will occur 18 at the Toronto Opera House. Some of the attractions already secured comprise Ralph Cummings and Helen Byron, Hogan's Alley co., Bijou Theatre co., A. N. Shaw and Miss Berryman, Mr. Ramsay and the magniscope, and the University Banjo Club.

WINNIPEG.—Theatre (C. P. Walker, manager): 1402 7-9. Del Conte Italian Opera 11-15; large audiences; first night's receipts $800. Operas given: Lucia, Faust, La Bohème, Cavalleria, Nanon Lescaut; and Il Pagliacci; Montanari Vicini, prima donna, Agostini, tenor, and Francesconi, were particularly good; chorus and settings require the attention of a live American manager; orchestra splendid. The Geisha 16, 17. Miss Philadelphia 23, 24. Daniel Sully 25, 26. J. J. Corbett 28-March 1. Durward Lely 2-4.==Grand Opera House (Seach and Sharpe, managers): Orris Ober Stock co. 7-16; large houses; co. will open new Opera House at Neepawa, Man., 16-18, and will then return to this house for indefinite period.==Item: L. M. Crawford, of the Crawford Theatrical circuit, is in the city managing the Del Conte Opera co.

QUEBEC.—Academy of Music (A. Charlebois, proprietor): Local concerts 14, 15. Sir Squire Bancroft 17. Charles Palmer, proprietor of the Palmer Comic Opera co., has rented the Academy of Music, and will book only first-class cos. His first booking is Donald Robertson in The Man in the Iron Mask 21-23.==Tara Hall: Frost-Fenshawe co. finished their long engagement 12.==Gaiety Theatre (Theofred Hamel, manager): The Gaiety Comic Opera co. opened their season 14 with a good performance of The Sporting Duchess before a crowded house; among the principals are Beatrice Goldie, Ethel Howard, Ben Lodge, John Saunders, Eugene Harvey, Fred M. Marsden, and Fred Perkins, musical director.==Casino (P. Dinos, manager): Charles Palmer Comic Opera co. 7-12; good business. Same co. 14-19.

HALIFAX.—Academy of Music (H. B. Clarke, manager): Jaxon Opera co. closed a three weeks' engagement 12 in Cavalleria Rusticana, and Il Pagliacci to one of largest audiences ever in theatre; Fatmah Diard is the greatest prima donna here in twenty years, and she became such a favorite that there was a rush for the frame of her photos in the lobby, and nearly all were carried off in triumph; after the opera, Manager Clarke entertained the principals of the co. with The Mirror correspondent, at supper.==Item: W. P. Carleton is to join the Blue Jeans co.—Miss Diard is a great admirer of The Mirror.

WOODSTOCK.—Opera House (Warren Totten manager): Andrew McPhee's Dramatic and Vaudeville co. 10-12 to fair business; average performances. Plays presented: Temptation of Money, The Prodigal Son, Two Brothers, and Lucky Lilly, the last mentioned seeming to be in reality In Old Kentucky; the specialties of Mr. and Mrs. McPhee were the leading features. A Trip to Coontown 15; fair house; splendid performance; specialties of Tom Brown and James Wilson deserve special mention, as does also the fine tenor solo rendered by Lloyd G. Gibbs. The Isle of Champagne 18.==Item: The Woodstock Minstrel co. have just been reorganized with Charles Shedden, the old-time manager, as president, and Peter Smith, secretary-treasurer.

CHATHAM.—Grand Opera House (W. W. Scane, manager): The Nancy Hanks by Marie Jansen and F. Tannehill, Jr., was very amusing as presented to good business 8; Harry Beresford and C. E. White were good in their comedy work, while Marie Jansen was very clever in her catchy songs and beautiful costumes. A Trip to Coontown co. proved an excellent and refined co. of fun makers; Bob Cole, Billy Johnson, and Tom Brown deserve special mention for comedy work, while Lloyd G. Gibbs, Camille Casselle, and Tom Brown shared honors for exquisite vocal numbers; they were greeted by a full house, and promised us a return date soon.

OSHAWA.—Opera House (J. W. Borsberry, manager): Josie Mills co. closed a week's engagement 12; good business; good satisfaction; apart from the star, W. W. Crunans, W. Spaulding, Belle Summerville, and Burdi Bartram deserve special mention. Scotch Concert co. 14; fair house; good satisfaction. Local minstrels 21.==Item: The Oshawa Electric Railway Co. have made arrangements to enlarge their Pavilion at Oshawa-on-the-Lake and increase the attractiveness of their Summer entertainments at that popular resort.

LINDSAY.—Academy of Music (Fred Burke, manager): Paul Cazeneuve in The Three Guardsmen 10; fair house; splendid performance; Lillian Sutton and Ernest Willis made decided hits.

BELLEVILLE.—Carman Opera House (Charles F. McKay, manager): Fax Brothers (local) 8; good performance. Paul Cazeneuve (return engagement) 14.

VICTORIA.—Theatre (Robert Jamieson, manager): In Old Madrid 4. Under the Dome 7.

GUELPH.—Royal Opera House (A. J. Small, manager): A Trip to Coontown 9; business was good enough to warrant a return date 17. The Isle of Champagne 14; crowded house. Symphony Club 15. Otis Skinner 16. A Trip to Coontown 17.

MONCTON.—Opera House (W. Lutz and Co., managers): Local concert 8; light house. Jaxon Opera co. 18, 19.

VANCOUVER.—Opera House (Robert Jamieson, manager): In Old Madrid 2; fair performance to good business. Under the Dome 11; capital performance; moderate house.

ST. THOMAS.—Duncombe Opera House (T. H. Duncombe, manager): Dark.==New Grand Opera House (Zera Semon Specialty co. 14-19.

ST. JOHN.—Opera House (A. O. Skinner, manager): Jaxon Opera co. 21.

KINGSTON.—Grand Opera House (A. Lesser, manager): Paul Cazeneuve 11, 12 in The Three Guardsmen and Don Caesar de Bazan; first-class performances; good business. The Bon Ton Burlesque co. opened 16, 17; fair business; specialties were good. The Isle of Champagne 23.

HAMILTON.—Grand Opera House (Mrs. F. W. Stair, manager): A Romance of Coon Hollow 14; good business and fair performance. The Isle of Champagne 19. Hogan's Alley 21. Otis Skinner 24. Local minstrels 24, 25.==Item: Manager Stair, of the Grand Opera House, has returned, having severed his connection as manager with Margaret Mather.

OTTAWA.—Russell Theatre (Dr. W. A. Drowne, manager): Dark.==Grand Opera House (Joseph Frank, manager): Cummings Stock co. presented The Private Secretary and The Charity Ball 14-19 to packed houses.==King's Star Theatre (Lee E. King, manager): Star Stock co. presented Guy Mannering 14-19.

BERLIN.—Opera House (George O. Philip, manager): A Trip to Coontown 11; good business; fair performance. Richard Golden in The Isle of Champagne was well received by a small audience 15. A Trip to Coontown 18. Andrew McPhee Dramatic co. 21-26.

ARENA.

MOBILE, ALA.—Sipe, Dolman and Blake's Dog and Pony Shows gave tented performances 7, 8, and delighted all young. Business good.

THE ELKS.

The social session tendered by the Elizabeth, N. J., Lodge, No. 29, to Newark Lodge, No. 21, on Feb. 9, was most successful. There were present, besides a large number of invited guests, delegations from Hoboken, New Brunswick, Jersey City, Syracuse and New York. A pleasing feature was the presentation of a handsomely framed picture of an Elk's head by the Elizabeth lodge to the visitors from Newark. Doctor Hopkins, Exalted Ruler of No. 21, was chosen as presiding officer, and much credit is due him for the success of the session.

Phœnix, Ariz., Lodge, No. 335, elected a class of twenty on Feb. 2, and put twelve through the entire work. The lodge will give a ball on March 8. District Deputy C. F. Morrell has received the petition of four Elks and the names of forty-one as members for a lodge at Silver City, N. M., over $1,600 being ready to pay expenses and initiation fee at that point. Papers have been forwarded to Grand Exalted Ruler for a dispensation to be granted. Albuquerque, N. M., will soon have a lodge, and the list at Bisbee, Ariz., is nearly complete.

The Waterloo, Iowa, lodge on Jan. 31 opened their new lodge rooms, which are the finest in the State, with a reception, dance and banquet to about three hundred home and visiting brothers and their wives.

A new lodge was organized at West Superior, Wis., on Jan. 14. The officers elected were Frank M. Cole, Exalted Ruler; T. B. Mills, Esteemed L. K.; W. A. McDonald, E. L. K.; M. H. Lynch, E. L. K.; W. K. Applebaugh, Secretary; John E. Greely, Treasurer; Fred Korer, Tyler; E. C. Kennedy, Chaplain; J. J. Fisher, Esquire; George W. Fanning, Inside Guard; J. C. Adams, W. C. Langelier, and J. D. Finn, Trustees. Delegations were present from St. Paul, Minneapolis, and other Northwestern cities.

Staunton Lodge, No. 351, gave a social session Feb. 16 to a large number of invited guests. The affair was presided over by Exalted Ruler John McQuade. The following Elks deserve much credit for the elegant manner in which every detail was carried out: Brothers Fred A. Quensen, Adolf Loeb, John B. Guntner, Thomas Kirleghan.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BLACK SHEEP (Hoyt's): Cincinnati, O., Feb. 21-26.
A BOY WANTED (Eastern; W. B. McCallum, mgr.): New York city Feb. 21-26.
A BOY WANTED (Western; Blaney's: J. M. Hyde, mgr.): Grand Rapids, Mich., Feb. 21-23.
A BREEZY TIME (Southern; Fitz and Webster, props. and mgrs.): Brookfield, Mo., Feb. 21, Chillicothe 22, Trenton 23, St. Joseph 25, Falls City, Neb., 26.
A BREEZY TIME (Eastern): Wooster, O., Feb. 21, Mansfield 22, Galion 25, Bucyrus 26.
A BUNCH OF KEYS: Wilkes-Barre, Pa., Feb. 21-23, Scranton 24-26.
ACROSS THE POTOMAC: Philadelphia, Pa., Feb. 21-26.
A CONTESTED WOMAN (Hoyt's; Fred E. Wright, mgr.): Chattanooga, Tenn., Feb. 21, Birmingham, Ala., 22, Nashville, Tenn., 23, 24, Evansville, Ind., 25.
A COUNTRY MERCHANT (Chas. Cowles): Brooklyn, N. Y., Feb. 21-26.
A GUILTY MOTHER (James H. Wallick, mgr.): Cleveland, O., Feb. 21-23, Toledo 24-26.
A HIGH OLD TIME: Mt. Pleasant, Pa., Feb. 22, W. Newton 23, Brownsville 24, Dunbar 25, Connellsville 26.
A HOT OLD TIME: Brooklyn, N. Y., Feb. 21-26, Buffalo, N. Y., 28-March 5.
A NAVAL CADET (Joseph Egan, mgr.): Minneapolis, Minn., Feb. 20-26.
A RAILROAD TICKET: Bangor, Me., Feb. 22, Bath 23, Portland 24-26.
A TRIP TO CHINATOWN (Hoyt's): Memphis, Tenn., Feb. 23, 24.
A JAY IN NEW YORK: Lincoln, Neb., Feb. 23, 24.
A MILK WHITE FLAG (Hoyt's): Philadelphia, Pa., Feb. 21-26.
A NIGHT OFF: Norfolk, Va., Feb. 23.
A SOUTHERN ROMANCE (Sol Davis, mgr.): Pittsburg, Pa., Feb. 21-26, Washington, D. C., 28-March 5.
A STRANGER IN NEW YORK (No. 1): Brooklyn, N. Y., Feb. 21-26.
A STRANGER IN NEW YORK (No. 2): Kansas City, Mo., Feb. 21-26.
A THOROUGHBRED (Billy A. Griffin's; R. M. Dear, mgr.): Ardmore, I. Ter., Feb. 21, Purcell 22, Oklahoma 23, El Reno 24, Shawnee 25, Guthrie 28.
A TRIP TO COONTOWN (Cole and Johnson; Samuel Corker, Jr., mgr.): Medina, N. Y., Feb. 22, Lockport 23, Batavia 24, Le Roy 25, Canandaigua 26.
ADAMS, MAUDE (Chas. Frohman, mgr.): New York city Sept. 27—indefinite.
AGNOTT, JUNE (T. C. Howard, mgr.): Fairmont, W. Va., Feb. 21-23, Mannington 24-26, Connellsville, Pa., 28-March 5.
ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.
ARTHUR, JULIA: Cincinnati, O., Feb. 21-26, Chicago, Ill., 28-March 12.
AT GAY CONEY ISLAND (Miller and Peel, mgrs.): Philadelphia, Pa., Feb. 22-26, Brooklyn, N. Y., 28-March 12.
AT PINEY RIDGE (Benj. Higgins, mgr.): Troy, N. Y., Feb. 22-23, Albany 24, N. Adams, Mass., 25.
BALDWIN-MELVILLE: San Antonio, Tex., Feb. 2-20.
BARBOUR THEATRE: Keithsburg, Ill., Feb. 21-26.
BARRY, WILLIAM: Buffalo, N. Y., Feb. 21-26.
BELL, DIGBY: Washington, D. C., Feb. 21-26.
BEN-HUR (W. C. Clark, mgr.): Corsicana, Tex., Feb. 21-22, Ft. Worth 24-26.
BENNETT-MOULTON (Monte Thompson, mgr.): Haverhill, Mass., Feb. 21-26.
BETTS-LOSEE (Alfred Molander, mgr.): La Crosse, Wis., Feb. 21-26, Wabasha, Minn., 28-March 5.
BLAIR, EUGENIE: Philadelphia, Pa., Feb. 21-26.
BLUE JEANS (Edward Arlington, mgr.): Chicago, Ill., Feb. 20-26.
BURNS, CARRIE STANLEY (Chas. B. Burns, mgr.): Dubois, Pa., Feb. 22-24, Tyrone 28-March 2, Johnstown 3-5.
BYRON, MR. AND MRS. OLIVER: Texarkana, Tex., Feb. 21, Marshall 22, Shreveport, La., 23, Vicksburg, Miss., 24, Jackson 25, Baton Rouge, La., 26, New Orleans 27-March 5.
CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.
CARPENTER, FRANKIE (J. Grady, mgr.): Biddeford, Me., Feb. 21-26, Portland 28-March 5.
CHASE-LISTER: Sedalia, Mo., Feb. 21-26, Jefferson City 28-March 5, Fulton 7-12.
CHERRY PICKERS (Augustus Piton, mgr.): Chicago, Ill., Feb. 20-March 5, St. Louis, Mo., 6-12.
CHESTER, ALMA (Oscar W. Dibble, mgr.): Reading, Pa., Feb. 21-26, Lancaster 28-March 5, York 7-12.
CHIMMIE FADDEN (Owen Ferree, mgr.): Hoboken, N. J., Feb. 21-23, Trenton 24.
CLARKE, CRESTON: Lock Haven, Mich., Feb. 28, Belle Fonte March 1, York 2, Columbia 3, Harrisburg 4, Allentown 5.
CLAXTON, KATE: New York city, Feb. 21-26.
CLEMENT, CLAY: Galesburg, Ill., Feb. 22, Moline 3, Marshalltown, Ia., 25, Cedar Rapids 26, Iowa City 28, Waterloo 29.
COLUMBIA COMEDY: Calumet, Mich., Feb. 21-26.
COTTON KING: Newburg, N. Y., Feb. 22.
CHAIN OF DESTINY: Elizabeth, N. J., Feb. 22.
COON HOLLOW (Al. Caldwell, mgr.): Toledo, O., Feb. 20-23, Goshen, Ind., 24, Wabash 25, Marion 26, Ft. Wayne 28.
CORBETT, JAMES J. (J. P. Egan, mgr.): Minneapolis, Minn., Feb. 21-26, Winipeg, Man., 28-March 1, Grand Forks, Dak., 2, Fargo 3, Helena, Mont., 5, Butte 6-9, Anaconda 10, Missoula 11, Wallace 12.
CORSE PAYTON STOCK (David J. Ramage, mgr.): Elizabeth, N. J., Feb 21-26, Yonkers, N. Y., 28-March 5, Derby, Conn., 7-12.
COURTED INTO COURT (Rich and Harris, mgrs.): Montgomery, Ala., Feb. 22, Macon, Ga., 23, Savannah 24, Charleston, S. C., 25, Augusta, Ga., 26, Atlanta 28-March 1.
CRANE, WILLIAM H.: New York city Jan. 31—indefinite.
CUBA'S VOW (Harley Merry, mgr.): Toronto, Can., Feb. 21-26.
CUMBERLAND '61 (Augustus Piton, mgr.): Pittsburg, Pa., Feb. 21-26, Philadelphia 28-March 5.
CUMMINGS STOCK (No. 1): Toronto, Can., Feb. 14—indefinite.
CUMMINGS STOCK (No. 2): Kingston, Can., Feb. 21-26.
DARKEST AMERICA (John W. Vogel): Kokomo, Ind., Feb. 22, Frankfort 23, Terre Haute 24, Paris, Ill., 25, Pana 26, St. Louis, Mo., 28-March 5.
DARKEST RUSSIA (Sidney R. Ellis, mgr.): Paterson, N. J., Feb. 21-23.
DAVENPORT, FANNY (Ben Stern, mgr.): Indianapolis, Ind., Feb. 21-23, Detroit, Mich., 24-26.
DILLON, JOHN: Wichita, Kan., Feb. 22.
DODGE, SANFORD (E. J. Carpenter, mgr.): Leadville, Col., 21-25, Cripple Creek 26-28.
DREW, JOHN (Chas. Frohman, mgr.): New York city Feb. 14-March 26.
EARLE, GRAHAM (C. H. Rosskam, mgr.): Oklahoma City, Ok. T., Feb. 28-March 6.
EMPIRE STOCK (J. Harry Gordon, mgr.: Ladoga, Ind., Feb. 21-26.
EIGHT BELLS (Byrne Bros.): Titusville, Pa., Feb. 21, Oil City 22, Butler 23, New Castle 24, Canton, O., 25, Canal Dover 26.
ELDON COMEDIANS (G. Harris Eldon, mgr.): South Bend, Ind., Feb. 21-27.
ELROY STOCK (Edwin Elroy, mgr.): Easton, Pa., Feb. 21-26, Pottsville 28-March 5.
EMMETT, KATIE: Canton, O., Feb. 22.
EMPIRE THEATRE (Chas. Frohman, mgr.): New York city Jan. 3—indefinite.
1492: Spokane, Wash., Feb. 28-March 2, Seattle 3-6, Victoria, B. C., 8, Vancouver 9, 10, Port Townsend 11, Olympia, Wash., 12.
FERRIS COMEDIANS (Dick Ferris, mgr.): Hannibal, Mo., Feb. 21-26, Quincy, Ill., 28-March 5.
FRENCH, IRVING: St. Mary's, O., Feb. 21-23, Urbana 24-26.
FABIO ROMANI (J. B. Murray, bus.-mgr.): Abilene, Kan., Feb. 21, Salina 22, Ellsworth 23, Council Grove 24, Clay Center 25, Beloit 26, Concordia 28, Hastings, Neb., March 1, Kearney 2, Grand Island 3, York 4, Columbus 5.
FAUST (Edw. J. Abram, mgr.): Wellsville, N. Y., Feb. 21, Olean 22, Dunkirk 23, Erie, Pa., 24, Ashtabula, O., 25, Youngstown 26.
FISKE, MRS. (Chas. E. Power, mgr.): Portland, Me., Feb. 21-22, Lowell, Mass., 23, Lynn 25, Worcester 26.
FLETCHER, CHARLES LEONARD (Chas. G. Allen, mgr.): New York city Feb. 14-19.
FOR FAIR VIRGINIA (Julian Magnus, mgr.): Norfolk, Va., Feb. 21, 22, Richmond 23, 24, Washington, D. C., 28-March 5.
FRAWLEY STOCK: New Orleans, La., Feb. 21-26.
FUN ABOARD THE PACIFIC MAIL (Duncan B. Harrison): Boston, Mass., Feb. 21-26.
GAY MATINEE GIRL (No. 1; Edwin P. Hilton, mgr.): Denver, Col., Feb. 20-26.
GEORGE, CLARA: Easton, Pa., Feb. 21-26.
GIBNEY COMEDY: Sandusky, O., Feb. 21-26, Kankakee, Ill., 28-March 5, Joliet 7-12.
GILLHOOLEY'S RECEPTION (Walter J. McDonald, mgr.): Paris, Mo., Feb. 21, Hannibal 22, Edina 24, Kirksville 24, Lancaster 25, Memphis 26, Kahoka 28.
GIRL I LEFT BEHIND ME: Memphis, Tenn. Feb. 22-23.
GOODWIN, NAT C. (Geo. J. Appleton, mgr.): Pittsburg, Pa., Feb. 21-26, Cincinnati, O., 27-March 5, St Louis, Mo., 7-12.
GORMANS, THE (Charles F. Brown, mgr.): Boonton, N. J., Feb. 21, Kingston, N. Y., 22, Middletown 23, Paterson, N. J., 24-26, Sing Sing, N. Y., 28, White Plains March 1, Hartford, Conn., 2, 3, Waterbury 4, Westfield, Mass., 5.
GRAND OPERA HOUSE: Columbus, O.—indefinite.
GREENE, JOSEPH: Sunbury, Pa., Feb. 21-26, Elizabeth, N. J., 28-March 5.
HANSON, ANNIE CLARKE (J. H. Shepard, mgr.): Waverly, N. Y., Feb. 21-23, Cuba 24-27, Olean 28-March 5, Titusville, Pa., 7-12.
HALL, JESSIE MAE: Marion, O., Feb. 2-26.
HARLAND DRAMATIC: Monticello, Wis., Feb. 21-26.
HARRIGAN, EDWARD (W. J. Hanley, mgr.): Salem, O., Feb. 21, Zanesville 22, Circleville 23, Columbus 24, Dayton 25, Indianapolis, Ind., 26, Chicago, Ill., 27-March 5.
HART, W. S. (Frank Dietz, mgr.): Holyoke, Mass., Feb. 22, Bridgeport, Conn., 23, Hartford 25-26.
HENSHAW-TEN BROECK: Joplin, Mo., Feb. 22, Carthage 23, Pittsburg, Kan., 24, Ft. Scott 25, Lawrence 26, Atchison 28, Lexington, Mo., March 1, St. Joseph 2, Missouri Valley, Ia., 4, Sioux City 5.
HERNDON, AGNES (Aubrey Mittenthal, mgr.): Findlay, O., Feb 21-26.
HERNE, JAMES A. (Shore Acres Co.; William B. Gross, mgr.): Augusta, Ga., Feb. 21, Charleston, S. C., 22, Savannah, Ga., 23, Macon 24, Montgomery, Ala., 25, Mobile 26, New Orleans, La., 27-March 5, Galveston, Tex., 7, Houston 8, Ft. Worth 9, Denison 10, Dallas 11-12.
HILLMAN, MAUD: Pittston, Pa., Feb. 21-26.
HIMMELEIN IDEALS (John Himmelein, mgr.): Hagerstown, Md., Feb. 21-26, Cumberland 28-March 5, McKeesport, Pa., 7-12.
HOGAN'S ALLEY (Gilmore and Leonard; Eugene Wellington, mgr.): Hamilton, Can., Feb. 21, London 22, Ann Arbor, Mich., 24, Battle Creek 24, Kalamazoo 25, Chicago, Ill., 28-March 12.
HOLDEN COMEDY (Harry M. Holden, mgr.): Dubuque, Ia., Feb. 21-26.
HOLMES, LAWRENCE: Kansas City, Mo., Feb. 21-27, St. Joseph 28-March 5, Wichita, Kan., 7-9, Dodge City 10-12.
HOYT COMEDY: Bryan, O., Feb. 21-26, Delphos 28-March 5.
HUMANITY (Hale and McCaull, mgrs.): Bridgeport, Conn., Feb. 21, 22.
HUNT, SAM C. (Wm. E. Triplett, mgr.): Beardstown, Ill., Feb. 21-26, Lincoln 28-March 5, Pekin 7-12.
IN GAY NEW YORK: Brooklyn, N. Y., Feb. 14-26.
IN OLD KENTUCKY: Newark, N. J., Feb. 21-26, Philadelphia, Pa., March 7-12.
JAMES, LOUIS (Wagenhals and Kemper, mgrs.): Birmingham, Ala., Feb. 21, Columbus, Miss., 22, Meridian 23, Mobile, Ala., 24, 25, Jacksonville, Fla., 28.
KEENE, THOMAS W.: New York city Feb. 21-26.
KELLY, DANIEL A.: Altoona, Pa., Feb 21-23, Elizabeth, N. J., 24-26, Bridgeport, Conn., 28-March 2.
KING, CHARLES: Kingston, N. C., Feb. 21-26, Newbern 28-March 5.
KING DRAMATIC (N. Appell and A. S. Koenig, mgrs.): Akron, O., Feb. 21-26, Franklin 28-March 2, Syracuse, N. Y., 3-5.
KLIMT-HEARN (Sol Branning, mgr.): Selma, Ala., March 1-5, Charleston, S. C., 7-12.
LEROYLE, HENNESSY (F. G. Conrad, mgr.): Youngstown, O., Feb. 22, Massillon 23, Zanesville 24, Athens 25, Parkersburg, W. Va., 26, Gallipolis, O., March 1, Portsmouth 3, Chillicothe 4.
LEWIS, LILLIAN: Dallas, Tex., Feb. 21, 22.
LITTLE LORD FAUNTLEROY (Geo. W. Sammis, mgr.): Rochester, N. Y., Feb. 21-23, Ithaca 24, Oswego 25, Elmira 26.
LITTLE TRIXIE: Portland, Ind., Feb. 22, Hartford City 23.
LYCEUM STOCK (Daniel Frohman, mgr.): New York city Nov. 23—indefinite.
MACAULEY-PATTON (Harry Levy, mgr.): Parkersburg, W. Va., Feb. 21-26, Wellston, O., 28-March 5, Athens 7-12.
MACK, ANDREW (Rich and Harris, mgrs.): Philadelphia, Pa., Feb. 14-26.
MADISON SQUARE (Lowe's): Minneapolis, Minn., Feb. 21-26, Delphos 28-March 5, Osborne 7-12.
MANSFIELD, RICHARD (A. M. Palmer, mgr.): Milwaukee, Wis., Feb. 21, 22, Racine 23, Rockford, Ill., 24, Davenport, Ia., 25, Dubuque 26, St. Paul, Minn., 28-March 2, Minneapolis 3-6, Sioux City, Ia., 7, Omaha, Neb., 8-9, Des Moines, Ia., 10, Burlington, Ill., 11, Quincy 12.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): Jersey City, N. J., Feb. 21-26, Hoboken 28-March 2, Easton, Pa., 3, Allentown 4, Mahanoy City 5.
MARKHAM STOCK: Chester, Pa., Feb. Feb. 1-26.
MARLOWE, JULIA (Chas. B. Dillingham, mgr.): Boston, Mass., Feb. 14-26, Providence, R. I., 28-March 5, Worcester, Mass., 7, Northampton 8, Springfield 9, Hartford, Conn., 10, New Haven 11-12.
MATHER, MARGARET: Ft. Worth, Tex., Feb. 23, Waco 24, San Antonio 25, 26, Austin 28, March 1, Galveston 2, 3, Houston 4, 5, New Orleans, La., 7-12.
MCCARTHY, DAN: Pawtucket, R. I., Feb. 21-23.
MCCARTHY'S MISHAPS: Terre Haute, Ind., Feb. 25.
MCFADDEN'S ROW OF FLATS (Gus. Hill, prop. and mgr.): Toledo, O., Feb. 28-March 2, Columbus, O., 3-5, Cleveland 7-12.
MCGINTY THE SPORT (J. D. Flynn, mgr.): St. Louis, Mo., Feb. 13-19.
MCHENRY, NELLIE: Seattle, Wash., Feb. 21-22, Vancouver, B. C., 23, Nimamis 24, Victoria 25, Tacoma, Wash., 26, Ellenburg 28, Yakima, March 1, Spokane 2, 3, Wallace, Id., 4, Missoula, Mont., 5, Helena 7, Deer Lodge 8, Anaconda 9, Butte 10-12.
MILES IDEAL STOCK (Frank Lee Miles, mgr.): Corning, N. Y., Feb. 21-26, Williamsport, Pa., 28-March 5.
MILLER, HENRY: New York city Feb. 15—indefinite.
MISS FRANCIS OF YALE: Cleveland, O., Feb. 21-26, Akron 28, Canton March 1, Sandusky 2, Detroit, Mich., 3-5, Ann Arbor 7, Saginaw 8, Bay City 9, Lansing 10, Grand Rapids 11, 12.
MOHAWK, GO-WON-GO: Scranton, Pa., Feb. 21-23, Binghamton, N. Y., 24-26, Paterson, N. J., 28-March 5, Hoboken 7-9.
MORRISON, LEWIS (Edwin J. Abram, mgr.): Lincoln, Neb., Feb. 21, Topeka, Kan., 22, Lawrence 24, Leavenworth 24, St. Joseph, Mo., 25, Atchison, Kan., 26, Nebraska City, Neb., March 1, Sioux City, Ia., 2, Sioux Falls, S. Dak., 3, Watertown 4, Mankato, Minn., 5, St. Paul 7-12.
MILLS, JOSIE (A. W. Cross, mgr.): Hornellsville, N. Y., Feb. 21-26.
MISS NEW YORK, JR.: Philadelphia, Pa., Feb. 21-26.
MURRAY AND MACK (Joe W. Spears, mgr.): Kalamazoo, Mich., Feb. 21, Elkhart, Ind., 22, Erie, Pa., 23, Rochester, N. Y., 24-26, Albany 28-March 2, Ballston Spa 3, Schenectady 4, Amsterdam 5.
MURRAY COMEDY: Frankfort, Ky., Feb. 28-March 5, Owensboro 7-12.
MURPHY, TIM: Duluth, Minn., Feb. 21-22, W. Superior, Wis., 24, Ashland 24, Chippewa Falls 25, Eau Claire 26.
MY BOYS (Richards and Canfield): Williamstown, Mass., Feb. 23, Dalton 24, Turner's Falls 25.
MY FRIEND FROM INDIA (Walter Perkins): Norwich, Conn., Feb. 21, New London 22, Westerly, R. I., 24, Worcester, Mass., 25, Claremont, N. H., 26.
MY FRIEND FROM INDIA: Philadelphia, Pa., Feb. 21-26.
NEILL STOCK (No. 2): Cincinnati, O.—indefinite.
NEVER AGAIN: Boston, Mass., Feb. 22.
OH! SUSANNAH: New York city Feb. 7—indefinite.
OLCOTT, CHAUNCEY (Augustus Piton, mgr.): New York city Jan. 31—indefinite.
OLD FARMER HOPKINS: Madison, Ga., Feb. 21, Corrington 22, Cartersville 23, Cedartown 24, Carrollton 25, Newman 26, Barnesville 28.
OLE OLSON (Eastern): Worcester, Mass., Feb. 21-26.
O'NEILL, JAMES: St. Louis, Mo., Feb. 21-26.
ON THE SUWANEE RIVER: Cincinnati, O., Feb. 21-26, Detroit, Mich., 28-March 5.
OTT, JOSEPH: Ft. Wayne, Ind., Feb. 22.
OUR FLAT (Cook and Sloss, mgrs.): Logan, U., Feb. 22, Park City 23, Salt Lake City 25, 26, Grand Junction, Col., March 2, Aspen 3, Glenwood 4, Leadville 5, Salida 7.
OUTCASTS OF A GREAT CITY (T. H. Dobson, mgr.): Altoona, Pa., Feb. 21-23, Elizabeth, N. J., 24-26.
PATENT APPLIED FOR (Elmer E. Vance, mgr.): E. Liverpool, O., Feb. 22, Steubenville 23, Uhrichsville 24, Coshocton 25, Canton 26, Massillon 28.
PAIGE, EDNA: Phœnix, Ariz., Feb. 21-26.
PAYTON, CORSE (W. E. Denison, mgr.): Lawrence, Mass., Feb. 21-26, Salem 28-March 5, Lynn 7-12.
PAYTON, SENTER (Benj. J. Lander, mgr.): Peru, Ind., Feb. 2-26, Elwood 28-March 5, Brazil 7-12.
PEARSON'S STOCK: Des Moines, Ia., Feb. 21-26.
PECK'S BAD BOY: Detroit, Mich., Feb 21-26.
PLUNKARD, SI (J. C. Lewis; Bob Mack, mgr.): Clay Centre, Kan., Feb. 28, Manhattan March 1, Abilene 2, Salina 3, Herrington 4, Newton 5.
PUDD'NHEAD WILSON (Mayo): Detroit, Mich., Feb. 21-23, Toledo, O., 24-26, Buffalo, N. Y., March 1, 2.
PUDD'NHEAD WILSON (Theodore Hamilton): Richmond, Ky., Feb. 22, Knoxville, Tenn., 23, Chattanooga 24, Birmingham, Ala., 25, 26, Selma 27, 28, Mobile March 1, 2, Montgomery 3, Columbus, Ga., 4, Americus 5, Rome 7, Atlanta 8, Athens 9, Macon 10, Savannah 11-12.
REED, ROLAND: Chicago, Ill., Feb. 20-March 5, Kansas City, Mo., 7-9, St. Joseph 10, Omaha, Neb., 11-12.
RICE, FANNY (Geo. W. Purdy, mgr.): Cincinnati, O., Feb. 21-26, Pittsburg, Pa., 28-March 5.
ROBER, KATHERINE: New Haven, Conn., Feb. 21-23, Willimantic 24-26, Norwich 28-March 5, New London 7-12.
ROBSON, STUART: Tampa, Fla., Feb. 22, 23, Jacksonville 24, Thomasville, Ga., 25, Macon 26, Chattanooga, Tenn., 28, Knoxville March 1, Roanoke, Va., 2, Norfolk 3, Richmond 4-5.
ROYLE, EDWIN MILTON: Providence, R. I., Feb. 21-26.
RUSSELL, SOL SMITH (Fred G. Berger, mgr.): Newark, N. J., Feb. 21-26, Philadelphia, Pa., 28-March 12.
SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Plainfield, N. J., Feb. 21-26, Trenton 28-March 5.
SECRET SERVICE (No. 1): Boston, Mass., Feb. 14-26.
SEWARD, FREDERICK AND MINNIE (John K. Berne, mgr.): Pittsburg, Pa., Feb. 21-26, Greensburg 28-March 5.
SHALL WE FORGIVE HER?: San Francisco, Cal., Feb. 21-28.
SHEA, THOMAS E.: Louisville, Ky., Feb. 21-26.
SHEARER, TOMMY (Earl Burgess, mgr.): New Britain, Conn., Feb. 21-26, Webster, Mass., 28-March 5, Marlboro 7-12.
SHIELDS, ELLA (T. H. Dobson, mgr.): Altoona, Pa., Feb. 21-23.
SHORE ACRES (William B. Gross, mgr.): Dowagiac, Mich., Feb. 21, Joliet, Ill., 22, Aurora 23, Elgin 24, Kenosha, Wis., 25, Racine 26, Green Bay 28, Oshkosh March 1, Fond du Lac 2, Madison 3, Janesville 4, Platteville 5, Dubuque, Ia., 7, Waterloo 8, Cedar Rapids 9, Iowa City 10, Rock Island, Ill., 11, Washington 12.
SIDE TRACKED (A. Q. Scammon, mgr.): Chelsea, Mass., Feb. 22, Leominster 23, Pawtucket, R. I., 24-26, Newport 28, Waverly March 2, Riverpoint 3, Woonsocket 4, Franklyn, Mass., 5, Athol 7, S. Framingham 8, Ware 9, Holyoke 10-12.
SIDE TRACKED (Jule Walters, prop. and mgr.): Bloomington, Ill., Feb. 23, Pontiac 24, Kankakee 25, Pullman 26, Chicago 27-March 5, La Porte, Ind., 7, South Bend 8, Kalamazoo, Mich., 9, Grand Rapids 10-12.
SKINNER, OTIS: Buffalo, N. Y., Feb. 24-26.
SMYTH AND RICE COMEDIANS: Manchester, N. H., Feb. 22, Portland, Me., 23, 24.
SMYTH AND RICE COMEDY: Philadelphia, Pa., Feb. 21-March 5, Pittsburg 7-12.
SOTHERN, E. H. (Daniel Frohman, mgr.): Buffalo, N. Y., Feb. 21-23, Rochester 24, Syracuse 25, Albany 26, Boston, Mass., 28-March 19.
SOUTH BEFORE THE WAR: St. Joseph, Mo., Feb. 22, Atchison, Kan., 23, Falls City, Neb., 24, Beatrice 25, Lincoln 26, Council Bluffs, Ia., 27, Missouri Valley 28, Sioux City March 1, Ft. Dodge 3, Des Moines 4-5.
SOUTHERN-PRICE (Richard Lambert, mgr.): Bellair, Fla., Feb. 21-26.
SPENCER, ELIHU R. (J. F. Peyton, mgr.): E. Saginaw, Mich., Feb. 21, 22.
SPOONER DRAMATIC (Allie and F. E. Spooner, mgrs.): Fairbury, Neb., Feb. 21-26, Lincoln 28-March 5, David City 7-12.
TENNESSEE'S PARDNER (Arthur C. Aiston, mgr.): Logansport, Ind., Feb. 22, Marion 3, Indianapolis 24-26, Muncie 28, Dayton, O., March 1.
THE DAZZLER (John F. Cosgrove, mgr.): Dayton, O., Feb. 21-23, Piqua 24, Marion, Ind., 25, Peoria, Ill., 26, Galesburg 28, Davenport, Ia., March 1, Cedar Rapids 2, Burlington 3, Oskaloosa 4, Marshalltown 5, Des Moines 7-9, Mason City 10, Mankato, Minn., 11, St. Peter 12.
THE FOUNDLING: St. Paul, Minn., Feb. 21-23, Minneapolis 24-26.
THE GREAT DIAMOND ROBBERY: Milwaukee, Wis., Feb. 21-23, Duluth, Minn., 25-26, Minneapolis 28-March 2, St. Paul 3-5.
THE HEARTHSTONE: Keokuk, Ia., Feb. 24, Burlington 25.
THE HEART OF CHICAGO (Northern: Lincoln J. Carter, prop.: Jay Simms, mgr.): Havre de Grace, Md., Feb. 21, Trenton, N. J., 22, Lancaster, Pa., 23, Pottstown 24, Reading 25, Allentown 26, Bridgeport, Conn., 28, Derby March 1, New Haven 2, 3, Hartford 4, 5, Worcester, Mass., 8-12.
THE HEART OF CHICAGO (Southern: Lincoln J. Carter, prop.: F. C. Walton, mgr.): Connellsville, Pa., Feb. 21, Greenburg 24, Johnstown 24, Altoona 25, Huntington 26, Houtzdale 28, Philipsburg March 1, Bellefonte 2, Lewisburg 3, Bloomington 4, Milton 5, Sunbury 7, Danville 8, Hazleton 10, Mahanoy City 11, Shenandoah 12.
THE HEART OF CHICAGO (Western: Lincoln J. Carter, prop.: Ed W. Roland, mgr.): Chicago, Ill., Feb. 20-26, Milwaukee, Wis., 27-March 5.
THE HEART OF MARYLAND (David Belasco, prop.; H. C. Husted, mgr.): Providence, R. I., Feb. 21-26, Brooklyn, N. Y., 28-March 5, New York city 7-12.
THE LADDER OF LIFE (Hugo Gerber, mgr.): Newark, N. J., Feb. 21-26.
THE LAND OF THE LIVING (Jess Burns, mgr.): Binghamton, N. Y., Feb. 21-23, Rome 24, Utica 25-26, Newark, N. J., 28-March 5, New York city 7-12.
THE LAST STROKE: Philadelphia, Pa., Feb. 21-26.
THE MAN FROM MEXICO (Willie Collier; Smyth and Rice, mgrs.): Lincoln, Neb., Feb. 25.
THE MYSTERIOUS MR. BUGLE: Kansas City, Mo., Feb. 21-6, Denver, Col., 28-March 6, Pueblo 7, Colorado Springs 8, Leadville 9, Salt Lake City, U., 11-12.
THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): New Orleans, La., Feb. 20-26, Memphis, Tenn., 28-March 1, Nashville 2, Chattanooga 3, Knoxville 4, Roanoke, Va., 5, Norfolk 7, Richmond 8, 9, Harrisburg, Pa., 10, Wilmington, Del., 11, Trenton, N. J., 12.
THE PRISONER OF ZENDA (Daniel Frohman, mgr.): Charlotte, S. C., Feb 21, Raleigh, W. Va., 22, Lynchburg, Va., 23, Norfolk 24, Richmond 25-26, Philadelphia, Pa., 28-March 5.
THE PRODIGAL FATHER (Welcher and Riedee, mgrs.): Meridian, Miss., Feb 21, Tuscaloosa, Ala., 22, Birmingham 23, Anniston 24, Macon, Ga., 25, Atlanta 26, Augusta 28, Columbia March 1, Charleston 2, Savannah 3, Jacksonville, Fla., 4, St. Augustine 5, Palatka 6, Sanford 8, Orlando 9, Tampa 10, Ocala 11, Gainesville 12.
THE ROYAL BOX (Chas. Coghlan; Liebler and Co., mgrs.): Chicago, Ill., Feb. 14—indefinite.
THE SIGN OF THE CROSS: St. Louis, Mo., Feb. 21-26.
THE SPAN OF LIFE: St. Louis, Mo., Feb. 21-26, Chicago, Ill., 28-March 12.
THE SPOONERS (Edna May, Cecil B. Spooner, mgr.): Stamford, Conn., Feb. 21-26, Troy, N. Y., 28-March 5.
THE SPORTING DUCHESS (Frank L. Perley, mgr.): Syracuse, N. Y., Feb. 22-26.
THE SUNSHINE OF PARADISE ALLEY (Geo. W. Ryer, mgr.): Chicago, Ill., Feb. 13-26, Indianapolis, Ind., 28-March 2, Columbus, O., 4, Cleveland 7-12.
THE SWELL MISS FITZWELL (May Irwin, E. Rosenbaum, mgr.): New York city Nov. 15-Feb. 26, Brooklyn, N. Y., 28-March 5, Washington, D. C., 7-12.
THE TORNADO (Northern: Lincoln J. Carter, prop.; J. H. Huntley, mgr.): Clarksburg, W. Va., Feb. 22, Parkersburg 23, Sistersville 24, Marietta, O., 25, Wheeling, W. Va., 28-March 2.
THE WHITE SLAVE: New York city Jan. 31-Feb 21, Pittsburg, Pa., 22-27, Cincinnati, O., March 6-9, Grand Rapids, Mich., 10-12.
THE WIDOW JONES: Philadelphia, Pa., Feb. 21-26.
THE WOMAN IN BLACK (A. W. Dingwall, mgr.): Boston, Mass., Feb. 21-26.
THE WORLD AGAINST HER (Agnes Wallace-Villa; Sam B. Villa, mgr.): Kansas City, Mo., Feb. 20-26.
TOOLE, J. K.: Chicago, Ill., Feb. 20-26, La Salle 27, Kewanee 28, Macomb March 1, Canton 2, Beardstown 3.
TOWN TOPICS (World, Keller and Mack, props.; Sol Manheimer, mgr.): Ouray, Col., Feb. 22, 23, Gunnison 24, Grand Junction 25, Provost, U., 26, Salt Lake City 28-March 5, Sacramento, Cal., 7-12.
TWO LITTLE VAGRANTS (Edward C. White, mgr.): Grand Rapids, Mich., Feb. 21-25, Detroit 27-March 5.
TWO MERRY TRAMPS: Indianapolis, Ind., Feb. 21-23.
TUCKER, ETHEL: Gloucester, Mass., Feb. 21-26.
TUCKER, LILLIAN (Chas. C. Vaught, mgr.): Columbus, Ga., Feb. 21-26, Pensacola, Fla., 28-March 5.
UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.): Greensburg, Pa., Feb. 22, Morgantown, W. Va., 23, Dawson, Pa., 24, Mt. Pleasant 25, Braddock 26, Leechburg 28, Butler March 1, New Castle 2.
UNCLE TOM'S CABIN (Davis): Columbus, Ind., Feb. 22, Evansville 26, Henderson, Ky., 28.
UNCLE TOM'S CABIN (Al. W. Martin): Hartford, Conn., Feb 23.
UNDER THE DOME (Lincoln J. Carter, prop.; Martin Golden, mgr.): Richmond, Va., Feb. 22, Petersburg 23, Suffolk 24, Norfolk 26, Lynchburg 28, Staunton March 2, Charlottesville 3, Alexandria 4, Frederick, Md., 5, Hagerstown 7, Martinsburg, W. Va., 8, Cumberland, Md., 9, Grafton, W. Va., 10, Parkersburg 11, Sistersville 12.
UNDER THE POLAR STAR (Wm. A. Brady, mgr.): St. Paul, Minn., Feb. 20-26, Minneapolis 28-March 5.
UNDER THE RED ROBE: Baltimore, Md., Feb. 21-26.
VAN OSTEN, THOMAS D.: Wilmington, Del., Feb. 21-26.
VAN TASSELL, CORA: Americus, Ga., Feb. 21-26.
WAINWRIGHT, MARIE: San Francisco, Cal., Feb. 21-March 5.
WAITE COMEDY (Eastern: C. L. Elliott, mgr.): New Bedford, Mass., Feb. 14-26, Fall River 28-March 12.
WAITE COMEDY (Western: D. H. Woods, mgr.): Paterson, N. J., Feb. 28-March 7.
WARD AND VOKES: Brooklyn, N. Y., Feb. 21-26.
WARNER COMEDY (Ben R. Warner, mgr.): Parsons, Kan., Feb. 21-26.
'WAY DOWN EAST: New York city Feb. 7—indefinite.
WAYNE, MR. AND MRS. ROBERT: Chillicothe, O., Feb. 21-26, Circleville 28-March 2, Piqua 3-5.
WHAT HAPPENED TO JONES: Milwaukee, Wis., Feb. 24-26, Chicago, Ill., 27-March 12.
WHAT HAPPENED TO JONES: New York city Feb. 21—indefinite.
WHEN LONDON SLEEPS: Chicago, Ill., Feb. 6-26.
WHITE HEATHER (Chas. Frohman, mgr.): New York city Nov. 22—indefinite.
WIEDEMANN COMEDIANS (Willis Bass, mgr.): Brenham, Tex., Feb. 28-March 2, Cuero 3-5, Victoria 7-13.
WILLARD, E. S.: Mobile, Ala., Feb. 28, Birmingham March 1, Atlanta, Ga., 2, Chattanooga, Tenn., 4, Lexington, Ky., 5, Louisville 7-9, Columbus, O., 10-12.
WILSON, FREDERICK

TELEGRAPHIC NEWS

BOSTON.

Gossip from the Hub—Big Hats Again—The Theatres.

(Special to The Mirror.)

BOSTON, Feb. 19.

For the coming week there will be a varied list of attractions in Boston, ranging all the way from grand opera to farce-comedy, and including about every sort of entertainment

The Damrosch-Ellis Opera company will open its season at the Boston and will give in the course of the week Faust, Tannhauser, The Barber of Seville, Die Walkure, and La Traviata.

The coming week will be the last of the stay of Julia Marlowe at the Hollis Street. It had been intended to have a varied repertoire for the closing nights, but so great has been the success of The Countess Valeska that that play will be retained for the entire engagement, barring one performance of Ingomar and one of As You Like It.

The Geisha will conclude a successful fortnight at the Tremont. Nancy McIntosh has made the vocal hit of the production, and her personal success has been delightful to her Boston friends. Virginia Earl's vivacity is unbounded, and Jimmy Powers makes fun out of every line that he speaks.

The coming fortnight will be the last of the engagement of Secret Service at the Museum.

Americans Abroad will be the play at the Castle Square next week, and Maud Odell will make her reappearance as a member of the stock company on that occasion

Maggie Cline will be the bright and shining feature in the performance of The Pacific Mail at the Grand Opera House next week. As the play has never been seen here it ought to do a splendid business, to which Miss Cline will add her mite and might.

The Woman in Black will be the production at the Columbia next week, and Delia Stacey will find that she has not been forgotten since her appearances here in The Merry-go-Round. The whole cast looks well in advance, and it is just the piece to please the patrons of the popular Columbia.

The stock company will return to the Bowdoin Square for a long and practically unlimited stay. The first production will be Monte Cristo.

The Ballet Girl has settled down for a merry run at the Park and there is standing room only at each performance. Everybody at the house looks happy.

Miron Leffingwell will open an engagement at the Grand, appearing in his own play, Blue Grass, supported by the stock company.

Rose Morison has returned from a visit to Washington, where she was able to go to visit friends while she was out of the bill at the Castle Square. If they ever put on Jane at the Castle Square they will not need to calculate to avoid the malaria season, as Miss Morison will be sure to be on hand to save performances as she has done so many times when others have been ill.

Charles Emerson Cook is writing The Chorus Girl, a comic opera, with music by Charles Dennie. He also is actually thinking of disguising The Walking Delegate under the name of The Koreans and trying it in New York.

Blanche Walsh's face is used to adorn one of the prettiest calendars which has been sent out of Boston this season. It is used by D. Henry and A. E. Cram, contractors. A. E. Cram in the title gives little idea of the personality of the bearer of the name. It is Mrs. Cram, one of the liveliest business women in the city, who is well known among professional visitors to Boston. She is one of the leading spirits of the Playgoers' Club.

Although it is not yet possible to say just how much will be realized from the recent production of Queen of the Ballet by the cadets, it is certain that the figures will foot up more than $30,000, and it is quite possible that the amount will reach $32,000. In no previous year have the profits reached such a satisfactory amount. For the special matinee for the benefit of the firemen's fund the premiums at the auction sale reached $4,500, and every seat but seventy-five was disposed of in advance.

Mildred Aldrich showed how enterprising she is in the way of theatrical interviews when she secured a talk by long distance telephone to New York and thus won a beat over all possible rivals.

At the annual dinner of the Boston Press Rifle Association and the annual distribution of prizes won at the shoot at Walnut Hill, the Boston Theatre cup was awarded to ex-President John D. Whitcomb, of the *Transcript*. This prize was contributed by Eugene Tompkins, of the Boston Theatre, for the highest single score in newspaper team matches.

At the last meeting of the Playgoers' Club William Wells Newell gave an address on "The Legend of the Holy Grail."

You want to look out for a tragedienne, as an ambitious teacher is advertising for a maiden with funds, promising to bring her out in "classic European drawing-room entertainments." It costs between $300 and $500 to become a full-fledged tragedienne. It is cheap enough. Watch for her.

Lizzie Morgan has been giving a number of specially clever impersonations at the Castle Square. It was a good thing for the organization when she returned, as her place had not been filled, and she is now more of a favorite than ever.

The Playgoers' Club has secured quite a card for its next reception, which will take place on Washington's Birthday, as invitations are out to meet Madame Nellie Melba on that occasion. If it is true, as I have been assured, that members have to pay fifteen cents for each ticket for that occasion, it would look as if the charges for looking at a prima donna were reasonable in the extreme.

A jury has decided that a dramatic criticism is not a libel. The case came up in Cambridge this week and was brought by Fay Brothers and Hosford, managers and proprietors of the Lowell Opera House, against the Lowell *Sun*. The sum of $15,000 was wanted in damages, and in the first trial the jury reported a disagreement, but when the case came up for trial this week a verdict for the paper was brought on every count.

The announcement of the annual meeting of the proprietors of the New Music Hall Company called attention to the organization which was formed several years ago for the purpose of erecting a building that should be a credit to the city. The money was all raised and land was purchased, after which the whole affair fell into innocuous desuetude, and only the annual meetings are left to remind one that the movement ever existed.

At the meeting of the New England Women's Press Association this week B. F. Keith was invited to be present as a guest, but as he could not be there he sent a letter and a check for $200, which was gratefully received by the press women, with whom Mr. Keith is naturally very popular. It was at the dinner of the Boston Press Club the other night that Mr. Keith said about the project for a new club house that he would be ready with a check for four figures when the right time came.

Lillian Russell disappointed a large audience at the Boston Feb. 16 by failing to appear in The Wedding Day. It was announced that the reason was a "severe hoarseness and the indisposition resulting therefrom," but the *Traveler* called attention to the fact that the prima donna was looking very well when she occupied a box at the performance of The Geisha that afternoon. Helen Marvin, her understudy, took her part and took it well. Boston theatregoers have a new source of agonies, as they have discovered that pickpockets are devoting their energies to the crowds coming out of the theatres after the play. At one of the houses last week a woman was touched to the extent of $100, which she rashly carried in her pocketbook.

Someone has discovered that R. A. Barnet, the librettist laureate for the Cadets, passes the corner of Washington and Water Streets at 12.10 P.M. every day. He is just as regular in coming up to the mark whenever it is necessary for the Cadets to have a new play.

Fred Wright has been in town on business during the past few days. He is looking splendidly.

Henry Woodruff is preparing an attractive production for his theatricals at Cambridge the last of this month. The bill will include An Arcady Trail, A Bit of Instruction and Chatterton, the last named being the work of Mrs E. G. Sutherland, who has written the most effective play on the life of the boy-poet yet presented here.

Some of the regular subscribers of the Castle Square Theatre are hoping that the management may put on Pinero's comedy, The Magistrate, which has been given but a single performance here since the days of the old stock company at the Boston Museum. The title-role by Horace Lewis, with Lillian Lawrence as the second wife, and Mary Sanders as Cis Farrington, the precocious "boy," Mr. Gilmour as Colonel Lukin, and the other parts well cast would make an attractive bill.

I hear that A. C. Stone, the conspicuous success of the Cadet theatricals, has recived several offers for professional appearances since he made his hit as the soubrette of Queen of the Ballet. It is hardly probable that he would accept, but he is the best female impersonator that the Cadets have ever had.

Kate Ryan, for so many years a favorite member of the stock company at the Museum, gave a performance, assisted by her pupils, at the Bijou this week, and it seemed like old times to see her in selected scenes from The Shaughraun. The other features of the bill were The Open Gate, A Pair of Lunatics, and Naval Engagements.

Several hundred members of Aleppo Temple, Mystic Shrine, have arranged to have a theatre party at the Park 21, when they will see The Ballet Girl.

Marie Burroughs was in town recently visiting at the Copley Square Hotel. She is going abroad on business in April.

Tony Cummings, of the Castle Square company, surprised everybody at the benefit at the Grand Opera House for the firemen's fund. When it came time for him to appear everybody expected a recitation or something of the sort, but instead he gave songs and a specialty that would bring him a great reputation in vaudeville. By the way, there will be a big run on the souvenirs at the Castle Square next week, as his photographs will be prized by all the regular patrons of the house, with whom he is a great favorite.

The big hat question is again agitating the Boston public. Every woman in the city seems to be writing to the Aldermen or to the papers, and the result is decidedly bewildering. The matter may have to be settled by a special city election.

By the way, I see that the city authorities have allowed theatre boycott posters on the fence around the Haymarket Square end of the subway. That looks like an outrage on payers of heavy taxes.

JAY BENTON.

PHILADELPHIA.

Castle Square Closes Operatic Season Next Month—Lincoln Park Sold—Current News.

(Special to The Mirror.)

PHILADELPHIA, Feb 19.

There will be special matinees on Washington's Birthday at every place of amusement in the Quaker City.

The Castle Square Opera company, at the Grand Opera House, are in their eighty-sixth week of opera in English, but the time has now come when there must be called a halt in their operatic repertoire, as they have presented all the available operas and to repeat them might not be profitable. So the managers have come to the conclusion that after playing Ali Baba Feb. 21 for two weeks and then giving a farewell week with a change of opera on March 7 they will close the operatic season in Philadelphia. Commencing with week of March 14 and for the rest of the season a dramatic company, organized by the Castle Square people, is to present plays at the Grand Opera House on the order of Youth, The Soudan, etc., while the operatic company will be sent on the road, opening at the Bijou Theatre, of Pittsburg, March 14 for two weeks, and afterward playing engagements at Brooklyn, Boston and other large cities. The Castle Square Opera company will be continued as an organization, but it will never again play an entire season in this city, much to the regret of its numerous patrons. The cast of Ali Baba comprises Edith Mason, Thomas H. Persse, Bessie Fairbairn, Gertrude Quinlan, Bernice Holmes, Annie Duffy, Oscar Girard, E. N. Knight, Raymond Hitchcock, Lizzie Winner, Carrie Reynolds, and Harry Carter.

The New Park Theatre Stock Dramatic company play Brooklyn week of Feb. 21, and Eugenie Blair, who laid off last week to reorganize her company, fills in the time here with Camille, Carmen, and The New Magdalen, the company including William Bramwell, W. B. Arnold, Edgar Baum, Mrs. Ella Wren, May Downing, and Katharine De Barry. McKee Rankin and the stock company reappear here Feb. 28 with first production here of That Lass o' Lowries.

Henri Gressitt has charge of the business management of the Eugenie Blair combination.

The Bride Elect continues at the Broad Street Theatre, where the benefit system is resorted to in order to make a good showing in the way of audiences.

Clyde Fitch's new play, The Moth and the Flame, is drawing good houses at the Chestnut Street Theatre. It is an elaboration of his one-act play, called Harvest, which was droduced by the Theatre of Arts and Letters. The theme deals with a phase of social life in America at the present day. There is a sensational scene in the second act, in which a wedding is interrupted at the altar. Herbert Kelcey and Effie Shannon have been provided with suitable roles. My Friend from India comes to the Chestnut Street Theatre week of Feb. 21.

Anna Held, with A Gay Deceiver and Cat and Cherub, have done well this week at the Chestnut Street Opera House. For week of Feb. 21 The French Maid, with Saharet, the Australian *danseuse*. Sol Smith Russell follows Feb. 28.

Hoyt's Milk White Flag will be at the Auditorium Feb. 21 week and will be followed Feb. 28 by Weber and Fields' Russell Brothers' combination, with seven new acts added to their repertoire.

The Gilded Fool, at the Girard Avenue Theatre, has done well. The company throughout is a strong one. For week of Feb. 21 Across the Potomac. Feb. 28 Madame Sans Gene

The stock company at Forepaugh's Theatre have The Last Stroke in rehearsal for week of Feb. 21. It will be presented with new scenery and the full strength of this excellent organization.

Mathews and Bulger will be at the National Theatre week of Feb. 21 with At Gay Coney Island, aided by a large company of fun makers and singers. Bookings are Hired Girl Feb. 28, In Old Kentucky March 7, McGinty the Sport March 14.

Andrew Mack in An Irish Gentleman is in his second and last week at the Walnut Street Theatre, and will be followed Feb. 28 by Cumberland '61.

Dumont's Minstrels at their Eleventh Street Opera House have two burlesques, Steal the Alarm and Secret Serve Us, as the week's attractions.

The Widow Jones, with Flo Irwin and Ada Lewis, will be at the People's Theatre week of Feb. 21. The change to cheap prices inaugurated here Jan. 3 has a syet not improved patronage.

The Standard Theatre, with a dramatic stock company and vaudeville, is doing well under the new management of J. Sackett.

Lincoln Park, the well-known family resort on the Delaware River, in Gloucester County, N. J., having a frontage on the Delaware River of about 1,000 feet, and containing 35 56 100 acres, was sold at public sale Monday by William Collins, the Sheriff of Gloucester County. The property was purchased by Winthrop Smith for the sum of $31,000.

S. FERNBERGER.

WASHINGTON.

Mansfield to Play the Columbia—Announcements—Other News.

(Special to The Mirror.)

WASHINGTON, Feb. 19.

Richard Mansfield will play his return engagement in this city at the Columbia, having just secured the week commencing April 4 at that house. The Columbia's hustling managers, Luckett and Dwyer, will spring many surprises similar to the above before the season is over. Opening next Monday Frank Daniels will appear there in The Idol's Eye.

The attraction at the New National for next week is the popular comedian, Digby Bell, who will present his successful play, The Hoosier Doctor, which engagement will be succeeded by The French Maid, and followed in turn by May Irwin in The Swell Miss Fitzwell March 7.

The Commissioners of the District of Columbia are enforcing the ordinance providing that theatres and places of amusement shall have prominently displayed upon their programmes a diagram of the exits to be used in case of fire or panic. This order was in force a few years ago, but fell into disuse.

The Lafayette Square offers for next week's drawing card a return engagement of The Girl from Paris. Henry E. Dixey Feb. 28-March 5. Denman Thompson in The Old Homestead March 7-12.

The Grand Opera House will be void of a dramatic attraction during the coming week, as the house has been rented for the assembly in conventon of the Daughters of the Revoution, but the following week Hi Henry's Minstrels will commence an engagement that will undoubtedly be a corker.

The fourth concert by the Boston Symphony Orchestra took place at the Lafayette Square last Tuesday afternoon to a crowded house. One of the best musical programmes of the season was given. C. M. Loeffler, violin virtuoso, was the soloist.

John W. Isham's Octoroons is the attraction Manager Rapley will present to his patrons the coming week at the Academy of Music.

Julian Magnus, manager for Mr. and Mrs. Rose Whytal, has been a visitor, arranging the preliminaries for the forthcoming appearance of his stars in For Fair Virginia at the Columbia Feb. 28.

A feature of A Milk White Flag's performance that is not mentioned on the programme is the very excellent medley of songs and dances by Ethelia Levy.

Rice and Barton's Rose Hill Folly company is the announcement for Kernan's Lyceum Theatre.

Haley's Military Band will appear in concert at the New National Sunday night for the benefit of the crack military drill team, the Morton Cadets.

The Fisk Jubilee singers are due at the National Rifles' Concert Hall Feb. 28 for one of their unique singing concerts.

Colonel Robert G. Ingersoll has a date at the National March 13, when he will deliver his new lecture on Shakespeare.

JOHN T. WARDE

CINCINNATI.

Julia Arthur at the Grand—Other Bills—Gossip.

(Special to The Mirror.)

CINCINNATI, Feb. 19.

Julia Arthur will be given a royal welcome at the Grand next Monday night when she appears as Clorinda Wildairs in A Lady of Quality. It will be one of the society events of the season. Edwin Arden is her leading man. Nat Goodwin is underlined.

The Neill Stock company will put on Men and Women the coming week, beginning to-morrow afternoon. It is one of the strongest of the modern society dramas, and ought to draw well.

A Black Sheep will be the offering at Walnut Sunday afternoon, and will be continued throughout the week.

Brady's Stock company will continue at the Star next week. Camille will be the bill, and Selma Herman will act the title-role.

On the Suwanee River is to be the attraction at Heuck's the coming week. The company contains a number of clever performers, and a creditable entertainment is promised.

Robinson's Opera House has undergone extensive repairs since the unfortunate accident of last October, and is now ready for occupancy again.

Brady and Stairs, the present lessees of Heuck's, have renewed their lease upon the theatre.

Last Friday afternoon a benefit variety performance was given at the Grand for the family of Police Officer Moran, who was recently shot and killed while performing his duty. His family was enriched many hundreds of dollars through the efforts of the kind volunteers.

The Bellstedt-Ballenberg Band has been engaged for a season of ten weeks at West End in New Orleans, beginning May 1.

W. P. Carlton rejoined Blue Jeans at the Walnut Friday night, playing the part of Perry Bascom.

WILLIAM SAMPSON.

ST. LOUIS.

Francis Wilson's Success—Changes of Bill—Howland's Gossip.

(Special to The Mirror.)

ST. LOUIS, Feb 14

Francis Wilson has repeated this week at the Fourteenth Street his success of last season in Half a King. Large audiences have welcomed him and his meritorious company. He has received an ovation nightly. Lulu Glaser is as bright and vivacious as ever. The rest of the company add to the performance. Commencing to-morrow night, Henry E. Dixey will play a week's engagement at this theatre. Al. Ahrens Monday night will take his benefit, and he deserves and will have a big one, for there are few more courteous or better liked box-office men than he.

Augustus Thomas' beautiful play, In Mizzoura, has been drawing big houses this week at Hopkins' Grand Opera House. Ralph Stuart has been doing splendid work in Nat Goodwin's part and the other members of the stock company have specially congenial roles. To-morrow Little Lord Fauntleroy will be given. Another feature of the coming week will be the animated music sheet. The visions of art will be retained and the vaudeville features will include the leading actors of the Hopkins' Trans-Oceanic Stock company, as follows: The Three Karnos, Vinie De Witt, Genaro and Bailey, and the Three Rackett Brothers.

At the Century Julia Arthur has been doing a big business with A Lady of Quality. The opinion seems to be divided as to the merits of the play, but all who attended this week are unanimous in their belief that Miss Arthur has great dramatic genius and the large attendance is most complimentary to her. Monday night, The Sign of the Cross.

The Lilliputians are playing to crowded houses at the Olympic this week. The Fair in Midgettown is a good vehicle for the little people and they take advantage of it. The ballets and tableaux also add greatly to the production. Next week they will remain, giving their performance in English.

Big audiences have enjoyed George Monroe's fun in A Happy Little Home at Havlin's this week. Monroe is a whole show in himself, and his competent company, including Dorothy Drew, Anna Lloyd, and Emilie Melville, with their specialties, have met with favor. To-morrow afternoon The Span of Life will begin an engagement.

The Imperial has drawn large and highly pleased audiences this week, the attraction being the strong production of Julius Cæsar, with Mr. Redmund as Brutus, Beaumont Smith as Cassius, and Lawrence Hanley as Marc Antony. All three have done strong and very capable work. To-morrow afternoon East Lynne will be produced, with select vaudeville, and Rosemary Conroy, the St. Louis prima donna.

Rice and Barton's Extravaganza company has been the attraction at the Standard this week. Big audiences have attended all the week. The pretty girls, catchy music and new gags have made a hit. To-morrow afternoon, Miaco's City Club will begin a week's engagement.

Lester Gruner, a young St. Louisian, was engaged by Manager Major, of the Margaret Mather company, to do leading juvenile roles with the company, and left with the organization. He was a pupil of Guy Lindsley, and for a time was with the Frawley Stock company of San Francisco.

Lawrence Hanley has had so many applications to act as instructor in preparing young people for the stage that he, in connection with Manager Sam Gumpertz, will, after the Imperial's season closes, open a school here of dramatic art, Hanley teaching and Gumpertz managing.

Manager Gumpertz is considering a proposition made to him to put on vaudeville at Meremac Highlands, a fashionable Summer resort near this city.

The annual Mardi Gras ball of the St. Louis Theatrical Brotherhood, at Masonic Hall, will take place Feb. 23. Extra preparations have been made by the boys for a good time. The professionals playing here next week will attend and a big crowd is expected to be present.

W. C. HOWLAND.

MR. ROSENTHAL'S LATEST SCHEME.

J. J Rosenthal, who had devised many other strange and ingenious schemes for the fitting celebration of the fame of What Happened to Jones, sprang a new one last week in honor of the present return of George H. Broadhurst's successful farce to the Bijou. Mr. Rosenthal, with malice aforethought, placed in several daily newspapers a cunningly worded "personal" advertisement which went to say that a photograph of the new matinee idol would be mailed to each and every lady who should write a request to "Room 12, Manhattan Theatre Building." Now, this particular room is as empty as a depot restaurant after the visitation of a traveling combination on a long jump. But Mr. Rosenthal had besought the postman to leave all mail for Room 12 at his own office across the way. And then the postman earned his salary. No less than three thousand answers to the "personal" were received, and each fair answerer was favored with a portrait of Theodore Babcock, who has made a big hit as Jones. Poolsellers are said to be making books for guesses on Mr. Rosenthal's next invention. Meanwhile, he has placed in the Bijou lobby one of the handsomest frames of photographs that New York has ever seen.

ACTORS' SOCIETY BENEFIT.

Arrangements are being made by the Actors' Society of America to give a benefit for the Society at one of the Broadway theatres during the week of March 21. The programme will be interesting, as several well-known stars have offered their services. The committee consists of Antonio Pastor, William Burress, Graham Henderson, Frank Oakes Rose, Harry Harwood, Mrs. Robert Mantell, William Courtleigh, Thomas Coleman, Ed McWade, Charles Poor, Maida Creigan, George McIntyre, Ellena Maris, and Lewis Mitchell.

Gilbert Ely, Character Actor, Waite Co., (Eastern) third season.

THE TWELFTH NIGHT CLUB'S BENEFIT.

The annual benefit of the Twelfth Night Club was held at the Empire Theatre on Friday afternoon. The audience that filled the theatre was composed largely of members of the profession. The receipts amounted to more than $1,700, and will be devoted to the building fund of the club.

The programme was long, varied, and most enjoyable. A song by Mrs. Eleanor Mayo Elverson was the opening number, and was followed by a one-act play, Dangerfield, '95, by Mildred Dolwing, in which Annie Russell, E. J. Morgan, and Thomas Whiffen, Jr., appeared. A Christmas Tiding, a one-act sketch by Clay M. Greene, was given by W. H. Crane and Francis Carlyle. Madame Modjeska then delivered an address, dwelling upon the club's value and influence in the profession. Chauncey Olcott sang several songs, after which Henry Miller, W. H. Thompson, W. H. Crompton, Frank R. Mills, Viola Allen, and Maggie Fielding appeared in Act III. of Sowing the Wind.

The entertainment closed with A Glimpse of Elysium, a burlesque by Grant Stewart. It was in two "phases," the characters in the first "phase" being twelve of Shakespeare's heroines, while those in the second were twelve Shakespearean heroes. May Robson, Nellie Yale Nelson, Adelaide Fitz Allen, Elizabeth Tyree, Minnie Dupree, Sallie Williams, Annie Bijou Fernandez, Alice Fischer, Ida Conquest, Amelia Bingham, Nora Lamison, William Courtleigh, George Fawcett, Robert Edeson, Joseph Wheelock, Jr., Joseph Haworth, E. M. Holland, Eben Plympton, Robert Cotton, Walter Hall, John Findlay, William Faversham, and Burr McIntosh appeared in the burlesque, and gave clever caricatures of their classic roles.

Madame Modjeska's address was as follows:

Ladies and Gentlemen:

It is an unexpected honor which has fallen to my lot to address you on this occasion.

I suppose it is my duty to tell you a great deal about the Twelfth Night Club, on whose account we have all gathered here, but, though I am an honorary member of this organization, and heartily in sympathy with its purpose and its ideals, my prolonged absence from New York has prevented me from getting familiar with all the good work it has done, and therefore I do not feel competent to give it the praise that it deserves. I do know, however, that the Club never had to pass through the awkward age of girlishness, but sprang at once into being, full-grown. Success crowned its efforts from the beginning, and there is every reason to believe that each year added to the life of the Club will bring with it a fuller measure of achievement. Its motto is: "To live, to act, to love all womanhood, and by our living strengthen all that's good." To have remained true to so high an ideal is sufficient to insure to the Twelfth Night Club a high place among the forces which exert enlightening influences on our times.

There are strange ideas current about the women of the dramatic profession which are both unworthy and untrue. In the minds of some singularly misinformed people there has been fostered the opinion that we women of the stage are essentially different in our moral make-up and in our ability to follow lofty aims, from the rest of the human race. We are not. Among us are the same frailities and shortcomings that have made human nature in the nineteenth century a counterpart of what it was a thousand years ago, but among us also are the noble aspirations and the same high qualities that have made possible the best achievements of modern civilization.

The social contact in the Club of actresses with women of the outside world can go far to discredit those false opinions and to restore to them equal rank amongst women. Another great benefit is to be derived from the membership in the Club of women devoted to sister arts and literature. By coming together they find out that they have ideals in common, that their work, their difficulties and their troubles tie us in sisterly bonds. Their connection is an excellent opportunity to remind the actresses that they too are children of the Muses, that they are not merely purveyors of amusement, but followers of a great Art, and this fact implies great dignity while it increases their responsibility.

Do not let us forget that in the ancient world our Art was considered worthy of the inspiration of two goddesses, Thalia and Melpomene that in the first ages of Christianity our profession has been sanctified by the blood of martyrs, and that it possesses its early patrons in the persons of Saint Genisius, and other actors, and lastly that the modern world honors among its greatest geniuses two followers of our calling—Shakespeare and Molière.

For a long time the members of our craft were tabooed and were looked upon as tramps. To-day, happily, the case is different; in a great part the personal prejudice has disappeared. Actors and actresses can enjoy common social rights and even respect. But one point remains dark, especially in this country, and it is the most important. To a great number of people the stage itself does not represent a noble art, but only a vulgar place of amusement. An exhibition of trained monkeys and dogs, or a grand artistic performance by Mansfield, by Jefferson, by Irving, by Sarah Bernhardt, Duse, Coquelin, and so many delightful actors or actresses, all alike are considered as shows of a higher and lower degree. The reason of this sad prejudice lies probably in the increasing importance of material and commercial considerations which overwhelm the modern world, and which have come to re-act also in a paramount way upon theatrical matters. I heard lately that a well-known speculative manager expressed the opinion that dramatic companies or dramatic stars ought to be treated in the same way as so many pieces of dry goods in a shop. I dare say that the man may be right from his own business standpoint, but I confess that it is a humiliating prospect for us artists to be valued at so much a yard.

Now I appeal to the women of the stage and to the women off the stage, and in particular to those who form our audiences. Can we not combine to put forth our common efforts to remedy this state of affairs; both from the inside and from the outside? The former, I mean the actresses, to elevate the standard of our Art so as to have it float together with the other emblems of higher civilization, and the others, our sisters from the outside, to help us in the struggle by exerting their own refining actions in order to protect what is best and to taboo what is unclean or inartistic in the theatrical world.

I hope my words will not be misunderstood in a narrow, exclusive sense. I believe that the stage, in order to be a factor in civilization and in modern life, cannot be treated on the plan of a kindergarten, but must touch all the vital interests of life, and cannot even keep entirely aloof from the delicate subjects which, though not pleasant to talk over in polite society, have important social bearing; but there is a measure in everything, all depends on the treatment, and there is a higher instinct of good taste and of nobler ideal which ought to be decisive in this regard.

In these times of encroaching realism when modern imagination needs material help to transport itself into another sphere, don't let us forget that realistic methods are only the means, but not the ultimate aim, of Art, which must always be true to the Ideal, if it is to remain Art.

And now let me conclude and come down from general considerations to a more concrete object.

I am sure that you all present will join me in the expression of hearty wishes for the success of this sisterly organization—the Twelfth Night Club—and for the attainment of its higher objects. May it prosper always as it has hitherto, and may it gather to itself the best representatives as well as the best friends of our calling. Its past is a guarantee of the future, and if it always contains such a splendid array in its ranks as it does to-day, if it keeps at its head such leaders as the present one, the namesake of the sweet heroine of Shakespeare's delightful comedy, I venture the prophecy that the Twelfth Night Club will do a good work and occupy a worthy rank in the annals of Dramatic Art.

Acting is all make-believe. There is nothing real about it. The moment make-believe gives place to reality, we no longer have acting—we have reality.

MATTERS OF FACT.

Edwin Barbour and J. W. Harkins have appointed T. H. Winnett as the agent for their successful plays—Land of the Midnight Sun, White Squadron, Police Patrol, Man Without a Country, Fire Patrol, and Under Sealed Orders.

Willard Blackmore, who is in his second season as a member of the Louisville stock company, has scored emphatically in a wide and varied range of characters.

E. E. Kidder has a few vaudeville sketches, none requiring more than three people, which have never been played. Mr. Kidder may be addressed in care of The Lambs, 70 West Thirty-sixth Street.

Osborne Searle has made a decided hit in his light comedy work as Colin Cruft, first officer of the *City of Pekin*, in Duncan B. Harrison's production of The Pacific Mail. Mr. Searle's comedy is refined, finished and consistent.

Manager Goodman, of Poli's Theatre, Waterbury, Conn., visited New York last week. He states that his business has been phenomenally good since the opening of the house, and from all reports he has a very good paying theatre. Some good open time in March and April may be had by good attractions.

The Flints broke all records for three years at the Funke Opera House, F. C. Zehrung, Manager, recently.

James H. Wallick's When London Sleeps opened at the Alhambra, Chicago, according to manager W. H. Barry, to $1,612, on Feb. 13.

Carrie Lee Stoyle has signed with Frank L. Perley and R. M. Rankin to originate the role of Margaret Howe in their forthcoming production of The Bonnie Brier Brush.

Edwin Mordant has just closed a successful engagement with the Bowdoin Square stock company, Boston, Mass., where he played Lieut. Kingsley in Harbor Lights, Tom Cooper in Shadows of a Great City, Al and Tom McClelland, dual role, in Ranch 10, Chevalier de Vaudry in Two Orphans, Jack Yeulett in Hoodman Blind and Harry Glyndon in Black Flag.

Josie Intropidi joined Theodore Hamilton's Pudd'nhead Wilson company last week. She will play Patsy.

Charles B. Nelson and Mamie Milledge, until recently with the Shanty Town company, were the strong cards of that attraction. Their performances as Felix McGlynn and Widow Moore were highly commended everywhere. They are now in vaudeville and will play at Keith's Union Square Theatre this week.

A music hall excellently located in Buffalo may be rented by applying to the agent, James Mooney, 7 Mooney-Brisbane Building, Buffalo.

Howard and Doyle of Chicago have bought of A. M. Palmer the rights to a number of his well-known successes for certain territory the rights to the performing or subletting of these plays to be vested in them until May 1, 1899. Howard and Doyle are to act as Mr. Palmer's agents in plays not included in this deal.

One of the best opportunities ever offered managers is the announcement for sale of the entire elaborate scenery, costumes, armor and personal wardrobe of the late Alexander Salvini. The armor and properties are complete, and everything has been placed in the very best condition. The Othello and Hamlet productions are complete in every particular. They can be secured by addressing Mrs. Alexander Salvini, care of this office, or at her residence.

George L. Spaulding has just published a new march entitled The Martyrs of the Maine, written in honor of the sailors who lost their lives in Havana harbor last week. Charles J. Gebert is the composer. The piece was written in the record-breaking time of twelve hours.

Marie Booth Russell continues to win the favor of the critical press by her conscientious work in support of Robert Mantell.

At the New Opera House, Troy, Kan., the week of March 14 or 21 is open for a desirable repertoire company.

Handsome interior scenery in the best of condition is wanted by "L. A. W.," care this office.

Nellie King, once known to vaudeville as a talented member of the King Sisters, is conducting a theatrical boarding house at 210 Second Avenue. She includes many of her former associates among her patrons.

True S. James invites offers for leads or heavies with stock attractions. He may be addressed care this office.

J. Palmer Collins' work in the heavy in Humanity has attracted the attention of the press and secured him many commendatory notices.

George Learock, who alternated in the roles of Othello and Iago at Forepaugh's Theatre, Philadelphia, recently, scored emphatically in both parts. The press praised him highly.

W. S. Hart received sixty-seven curtain calls during his recent week's engagement at the People's Theatre, while playing The Man in the Iron Mask.

W. S. HART'S SUCCESS.

W. S. Hart made a pronounced hit in Rochester by his work in The Iron Mask and as Matthias in The Bells, the papers devoting an unusual amount of space of most favorable critical review. The Rochester *Herald* said: "His presence actually shifts the centre of the stage. Louis XIV. for the first time lived and moved on the Lyceum stage." Of his performance of Matthias, the *Democrat and Chronicle* said: "He must be a self-confident as well as an accomplished dramatic critic who can point out just where and how this impersonation, as to either conception or execution, can be made more finished, or stronger, or more effective—it is so real, so human—so convincing." The *Union and Advertiser* goes so far as to give Mr. Hart the best of a lengthy critical comparison with the Matthias of Henry Irving and that of Coquelin, saying in conclusion, "His performance at no point is a reflex of Henry Irving's; it bears the unmistakable stamp of originality. It is a triumph. There was nothing overdone in it, yet nothing was left undone."

GUS HILL'S ATTRACTIONS.

Gus Hill's enterprises include some of the most popular and profitable attractions on the road. His McFadden's Row of Flats has proven a big success everywhere, and losing nights have been a rarity since it was launched early in the season. Vanity Fair, Gay Masqueraders and New York Stars are among his other attractions which have attained popular favor.

OBITUARY.

James Sweeney, a vaudeville performer of the teams of Sweeney and Kearney, and Sweeney and Wolford, died on Feb. 10, at Chicago, Ill., after a long illness. His widow, Maud Wolford, of the Wolford Sisters, survives him. The remains were buried by the Actors' Fund.

Major Gleason, a vaudeville performer who had won recognition by a musket drill, died in this city, on Feb. 19, of asthma. His home was in Boston. The remains were buried by the Actors' Fund.

George H. Hopper, father of Charles H. Hopper, died at Unionville, Ohio, on Feb. 15, aged sixty years.

Mrs. Ianthe B. Rice, mother of Fanny Rice, died at Franklin, N. H., on Feb. 11.

Married.

ARMSTRONG—MALONE.—At New York city, on Feb. 14, James J. Armstrong and Katherine Malone.

HOLT—BROTHERS.—At New Orleans, on Feb. 13, Clarence E. Holt and Edna Golden Brothers.

MORDANT—STUART.—At Catskill, N. Y., Feb. 15, Edwin Mordant and Virginia Stuart.

Died.

GLEASON.—Major Gleason, at New York city, on Feb. 19, of asthma.

HOPPER.—George H. Hopper, at Unionville, Ohio, on Feb. 15, aged 60 years.

RICE.—At Franklin, N. H., Feb. 11, Mrs. Ianthe B. Rice.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR *will be forwarded.]*

E. B. GRAY, Boston, Mass.—Charles H. Hoyt's address is Hoyt's Theatre, New York city.

J. S., New York city.—Julie Kopacsy made her American debut in Die Lachtaube, at the Irving Place Theatre, New York city, on Nov. 4, 1897.

MARTIN L. HAMILTON, Providence, R. I.—A Fool's Paradise is a revised version of Sydney Grundy's play, The Mouse Trap.

F. H. S DE CANDELES, St. Louis, Mo.—The best thing you can do is to put your case in the hands of a lawyer.

W. FORD HILTON, Winchester, Ky.—Write to H. S. Taylor, 1432 Broadway, New York city.

READER, Chicago, Ill.—Yes. Bohemia was adapted by Clyde Fitch from Henri Munger's La Viede Bohème.

THEODORE CASEY, Detroit, Mich.—Frank L. Perley is to produce Beside the Bonnie Briar Bush, at Chicago, Ill., on Easter Monday.

PAUL A. HARRISON, Omaha, Neb.—The death of the Siamese Twins occurred on Jan. 17, 1874, at their plantation at Mount Airy, Surrey County, N. C. They were in their sixty-third year.

LONDONER, Newark, N. J.—Ada Dyas made her American debut at the Fifth Avenue Theatre, New York, on Jan 3, 1854, as Annie Sylvester in Man and Wife.

F. W. E., Stillwater, Minn.—It was Charles Coote who died recently. His death occurred on Aug. 22, 1897, in New York city. Bert Coote is playing in vaudeville.

A. W. M., Knoxville, Tenn.: Yes, "Home, Sweet Home" has been used as the title of a play. The play was written in collaboration by John Fowler and Ernest Whitman, and was produced at the Academy of Music, New York city, on May 4, 1891.

BENJAMIN G. MOORE, Buffalo, N. Y.—The Kiralfy Troupe of Hungarian Dancers made their American debut at the Olympic Theatre, of New York, on May 31, 1869, appearing in the second act of the pantomime Hiccory Diccory Dock.

J. F. BLUMENBERG, Martin's Ferry, Ohio.—Arthur Treloar has produced a play called Vicksburg. You will have to write to the Librarian of Congress to ascertain whether anybody has used the title of Siege of Vicksburg.

R. H. WRIGHT, New Haven, Conn.—1. The Cricket on the Hearth was dramatized from Charles Dickens' story by Albert Smith. It requires six males and seven females. The three scenes are interiors. 2. Kerry, or Night and Morning, is a comedy in one act, by Dion Boucicault, who adapted it from the French play, La Joie Fait Peur.

D. MORGAN, Columbus, Ohio.—The New Magdalen and various other novels of Wilkie Collins have been dramatized. Novels published in England before the passage of the International Copyright law are not protected in America, and it is not against the law to dramatize them without authority, but the only honorable course is to obtain the rights of dramatization in the case of novels on which the copyright has not expired in England.

S. L. P., Boston, Mass.—1 Lotta made her first appearance in New York city on June 1, 1864, at Niblo's, as Jenny Leatherlungs in the farce of Jenny Lind. She gained her first success in 1858 as Gertrude in The Loan of a Lover at Petaluma, Cal. She was born in New York city in 1847. 2. Maggie Mitchell first appeared as a child at the Old Bowery Theatre. Her first appearance in a part of any importance was as Julia in The Soldier's Daughter, at Burton's Theatre, New York, on June 2, 1851.

C. E. LEBOIS, St. Catharine's, Ontario.—Kean made his first appearance in New York in November, 1820. He made his second visit to America five years later. Macready made three visits to America, in 1826, 1844 and 1848. Henry Irving made his first American tour in 1883, and has made five tours in this country altogether. In 1855 Rachel made a four months' tour in America. Sarah Bernhardt made her first American tour in 1880. The receipts for Rachel's first New York performance were 26,334 francs. She first appeared on Sept. 3, 1855, at the Metropolitan Theatre, in Les Droits del Homme and in Les Horaces. Madame Bernhardt made her first New York appearance as Adrienne Lecouvreur. The receipts of twenty-five performances in New York amounted to 404,800 francs. The receipts of the one hundred and sixteen performances of her first tour realized a total of 920,000 francs, her personal profit amounting to 200,000 francs. Since then Coquelin aîné, Mounet-Sully, Jane Hading, and Réjane have all visited America. The tour of Réjane resulted in a loss to her manager of 200,000 francs for about one hundred performances. The pecuniary loss of Mounet-Sully's tour of sixty performances was 150,000 francs.

DAVID E. CARTER, Louisville, Ky.—You will find an excellent article on "Dramatic Construction," by Sydney Grundy, in the *Theatre* (London) of April, 1881. In the course of this article Mr. Grundy says: "Construction is the most difficult, as it is the most important element in playwriting, and it is natural that it should be the least understood. . . . We are taught by Scribe that the vital principle of what Mr. Moy Thomas has called 'the not very recondite art of playwriting' is this: Make no 'damnable faces,' but get along with your story. It is unnecessary to insist that every play should comply with the stern requirements of this very simple rule. Such a course would deprive us of much amusement, and many of our most cherished and dramatic scenes. The bulk of plays will always more or less contravene the strict canons of art. Let them. But let us not forget what those canons are. Let us remember that a play ought to be regarded, not in the light of its dialogue, or of its characterization, or of its isolated scenes, but as a whole. Let us enjoy to the full the splendid abilities of Sardou, but let not his brilliancy blind us to the fact that, in construction, the clever pupil is not equal to the master. . . . Sardou grew out of Scribe, as Sheridan grew out of Congreve, but he lacks the consummate neatness and perfect finish of his progenitor. His great scenes are greater than Scribe's, but the play is the thing, not the isolated scenes. Sardou's plots are written up to his scenes, Scribe's scenes are written out of his plots."

WALLICK PROTECTS DEVIL'S ISLAND.

James H. Wallick, proprietor of When London Sleeps and A Guilty Mother, gave the first performance of his new play, Devil's Island, at the Academy of Music, Chicago, Feb. 14, to protect copyright and certain situations and incidents. This play, founded on the Dreyfus incident, has its chief situation in a scene wherein the French officer's sword is broken and the insignia of his rank are stripped from his uniform. To protect those points a performance was given by Mr. Wallick, who will present the play at the Fourteenth Street Theatre, in August. He had planned to give the first performance on Wednesday, but learning that a play on the same subject was to be shown at Hoboken on Feb. 14, evening, he gave his performance on the afternoon of that day, and thereby protected his play and the incidents mentioned.

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THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

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PLEASURE PALACE (58th St. bet. Lex. and Third Aves.), VAUDEVILLE—1:30 to 11:00 P. M.
OLYMPIA (Broadway and 45th St.), Closed.
LYRIC (Broadway and 44th St.), Closed.
AMERICAN (Eighth Ave., 42d and 41st Sts.), H. M. S. PINAFORE WITH CAVALLERIA RUSTICANA—9d Week.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), THE HIGHWAYMEN—71 to 76 Times.
EMPIRE (Broadway and 40th St.), THE CONQUERORS—56 to 64 Times.
METROPOLITAN OPERA HOUSE (Broadway), 39th and 40th Sts.)
THE CASINO (Broadway and 39th St.), THE TELEPHONE GIRL—56 to 65 Times.
KNICKERBOCKER (Broadway and 38th St.), W. H. CRANE IN A VIRGINIA ROMANCE—23 to 29 Times.
HERALD SQUARE (Broadway and 35th St.), A NORMANDY WEDDING—1 to 8 Times.
GARRICK (35th St. East of Sixth Ave.), THE LITTLE MINISTER—48 plus 121 to 129 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (1295-1297 Broadway), 'WAY DOWN EAST—17 to 25 Times.
THIRD AVENUE (Third Ave. and 21st St.), A BOY WANTED.
BIJOU (1239 Broadway), WHAT HAPPENED TO JONES—Revival—1 to 8 Times.
WALLACK'S (Broadway and 30th St.), JOHN DREW IN OUR SUMMER'S DAY—9 to 17 Times.
DALY'S (Broadway and 30th St.), THE COUNTRY GIRL—24 to 32 Times.
WEBER AND FIELDS' (Broadway and 29th St.), POUDRE CAFE—93 to 100 Times.
JACK'S (Broadway and 26th St.), BURLESQUE.
FIFTH AVENUE (Broadway and 28th St.), DE WOLF HOPPER AS EL CAPITAN.
THE GARDEN (Madison Ave. and 27th St.), HENRY MILLER IN THE MASTER—7 to 14 Times.
MINER'S (212-214 Eighth Ave.), MORIE'S BOHEMIAN BURLESQUERS.
HOYT'S (24th St. nr. Broadway), OH! SUSANNAH!—15 to 22 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), THE TREE OF KNOWLEDGE—33 to 40 Times.
EDEN MUSEE—(West 23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERT AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), PRIMROSE AND WEST'S MINSTRELS.
PROCTOR'S (23d St. bet. 6th and 7th Aves.), CONTINUOUS VAUDEVILLE, 12:00 to 11:00 P. M.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), CHAUNCEY OLCOTT IN SWEET INNISCARRA—survival—25 to 33 Times.
IRVING PLACE (Irving Place and 15th St.), GERMAN COMEDY, DRAMA AND OPERA.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE, 12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), THE WHITE HEATHER—106 to 114 Times.
TONY PASTOR'S (Tammany Building, 14th St.), VAUDEVILLE.
STAR (Broadway and 13th St.), KATE CLAXTON IN THE TWO ORPHANS.
GERMANIA (147 East 8th St.), GERMAN DRAMA AND COMEDY.
LONDON (235-237 Bowery), THE PARISIAN WIDOWS.
PEOPLE'S (199-203 Bowery), THE LAST STROKE.
MINER'S (165-169 Bowery), THE VAUDEVILLE CLUB.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (Montague nr. Clinton St.), CONTERNO'S BATTLES OF THE NATIONS.
PARK (360 Fulton St.), THE ARKANSAS TRAVELER
HYDE AND BEHMAN'S (Adams St. nr. Myrtle Ave.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), THE RAYS IN A HOT OLD TIME.
UNIQUE (194-196 Grand St.), HARRY MORRIS' TWENTIETH CENTURY MAIDS.
LYCEUM (Montrose Ave. and Leonard St.), THE BLACK FLAG.
THE AMPHION (437-441 Bedford Ave.), A STRANGER IN NEW YORK.
STAR (291-297 Jay St. nr Fulton St.), THE NIGHT OWLS.
EMPIRE (101-107 South 6th St.), FLYNN AND SHERIDAN'S CO.
COLUMBIA (Washington, Tillary and Adams Sts.), JACK AND THE BEANSTALK.
GAIETY (Broadway and Middleton St.), IN GAY NEW YORK.
BIJOU (Smith and Livingston Sts.), EAST LYNNE.
MONTAUK (585-587 Fulton St.), MAY IRWIN AS THE SWELL MISS FITZWELL.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

WHEN Madame MODJESKA appeared in Macbeth and in Measure for Measure at the Fifth Avenue Theatre in this city last week she was greeted by large audiences that enthusiastically followed these plays. RICHARD MANSFIELD'S presentation of The Merchant of Venice is one of the most successful of his productions this season. THOMAS W. KEENE made his two thousand and five hundredth appearance as Richard III. at Providence, R. I., one night last week before an audience that is said to have represented $1,100. Minor actors have prospered in various parts of the country this season in SHAKESPEARE'S plays while actors of at least equal abilities have met misfortune in modern dramas. TREE'S production of Julius Caesar is the sensation of the theatrical season in London, and Much Ado About Nothing, The Merchant of Venice, Macbeth, Hamlet, and Romeo and Juliet are all announced for early playing in that metropolis by noted actors. SHAKESPEARE seems to be doing very well, in spite of *fin de siècle* aberrations in the theatre.

THE STOCK-COMPANY MOVEMENT.

PERSONS representing certain grasping and selfish interests in the American theatre make light of the stock company movement in this country. That movement shows increasing strength, and it promises, with other elements, to greatly embarrass the plans of those who are opposed to it, and whose antagonism is inspired by their own wishes in the premises.

The disbandment last Saturday night of the stock company that has been operated at the Park Theatre, Brooklyn, has been seized upon by opponents of the stock system as the text for an argument to the effect that the day of the stock company has passed, and that stock companies no longer please the public or pay their promoters and managers. The fact that the Brooklyn stock company played a season of over twenty weeks would destroy this argument, if the actual facts as to the closing of this company did not themselves destroy it.

There are to-day more stock companies in successful operation throughout the country than have been known in many years, and from present indications their number will steadily increase until the stock organization again becomes a powerful factor in amusement. Philadelphia now has four stock companies—two of the first class and two playing to popular prices—while another, to devote its energies to big productions, is projected for that city. Baltimore and Pittsburg each have a prosperous company. In Cincinnati there are two, one first-class and the other playing to popular prices. In St. Louis there are two, while a third will occupy the Columbia Theatre, now building in that city. Chicago has two popular-price companies, Montreal has two, Toronto has one, and Boston has two companies, one strictly first-class. San Francisco has three regular stock companies and is the headquarters of FRAWLEY'S company; Louisville has a popular price company, and a company is organizing in Kansas City to alternate with that at Omaha. These facts do not bear out the statement that the day of the stock company has passed.

THE MIRROR, which has given but the ordinary news of the stock companies for some time, believes that this branch of amusements promises a notable growth, and purposes to enlarge its stock company department until it shall become one of the features of this journal.

THE THOUSANDTH NUMBER.

THIS is the one thousandth number of THE DRAMATIC MIRROR.

Few journals devoted to any profession or activity and of an age represented by the thousandth number of this paper have achieved a success like that which THE MIRROR enjoys, and it is safe to say that no journal devoted to stage interests has ever in a like time won a position at all comparable with the position which THE MIRROR holds to-day.

THE MIRROR, during all the years of its publication, has worked on definite lines, with clearly-apparent purposes, and invariably to successful ends. It has always had the full confidence of every member of the theatrical profession whose confidence was worthy of concern; it has inspired the pride of the profession as a body, because the profession as a body has found it steadily true to its convictions and uncompromising in its battles for the weal of the stage; those of its few foes constituted to respect a fair opponent have respected it; and others whom it has found occasion to oppose because it represented the welfare of the many when that welfare was threatened by the selfishness of the few have at least grown to fear THE MIRROR, as they would fear any engine that they could not control, injure, or hinder in its work.

THE MIRROR during the past year—a year of disorganized business and peculiar experiment in theatrical control—has strengthened its hold as the organ of the American profession of the theatre and increased its influence upon every interest of the stage that shows healthy existence or has promise of stability and permanency. In short, the experiences of THE MIRROR are happier and its prospects brighter to-day than ever before. Its circulation—the largest ever achieved by a theatrical newspaper—steadily increases; its other patronage is desirable, steadfast, and growing; and more than ever before is it convinced that the principles that have always actuated it and the policy it has consistently pursued for nearly twenty years are the principles and the policy that will make it increasingly strong and influential in the future.

PERSONAL.

IRWIN.—May Irwin closed last Saturday at the Bijou her most successful New York engagement. The Swell Miss Fitzwell has played to enormous business, and Miss Irwin has become so firmly established as one of America's most popular stars that in future her seasons will probably be spent entirely in two or three large cities.

ECKE.—Philip Ecke succeeded Paul Steindorff last week as musical director of Augustin Daly's companies, Mr. Steindorff resigning.

JONES.—Walter Jones will make his stellar debut on Feb. 28, In Gay New York, at Washington. On Sept. 30 he will begin a tour at the head of his own company, presenting The Filibuster.

MONTAINE.—Clarence F. Montaine resigned on Feb. 12 from Nat C. Goodwin's company.

MODJESKA.—Madame Helena Modjeska will play a return engagement at the Fifth Avenue Theatre, commencing on March 14.

REIFFARTH.—Jennie Reiffarth has made a most pronounced success as Mother Rosenbaum in The Great Diamond Robbery.

GRAU.—Maurice Grau will sail for Europe on Feb. 23.

HOPPER.—De Wolf Hopper will open on June 25 for six weeks at Manhattan Beach, where he will present, besides El Capitan and Wang, Boccaccio and The Bohemian Girl.

MARTINOT.—Sadie Martinot was taken ill with pneumonia last week, and was unable to appear at the Harlem Opera House in A Stranger in New York, Maud Haslam assuming her part at short notice.

GRISMER.—Joseph Grismer was injured last Thursday evening at the Manhattan Theatre by an electric fan used in the snowstorm effect in 'Way Down East.

HILLIARD.—Robert Hilliard contributed the receipts of his Saturday matinee, at the Columbus Theatre, to the families of the sailors killed on the battle ship *Maine* in Havana harbor.

HACKETT.—James K Hackett appeared last evening for the first time in the role for which he was originally cast in The Tree of Knowledge at the Lyceum, and which had been played by Edward J. Morgan during Mr. Hackett's illness.

IRVING.—Sir Henry Irving suffered a heavy loss on Friday by the burning of the Southwark Storage Warehouses, London. All his scenery and properties for Hamlet, Richard III., Macbeth, and Peter the Great were destroyed.

BERNHARDT.—Sarah Bernhardt successfully underwent a dangerous operation at a private hospital in Paris last Thursday. The surgeon removed a cyst that had formed as a result of injuries from a fall. The patient is expected to be well again in six weeks.

SEIDL.—Anton Seidl has received an offer to conduct next season the Royal Opera at Berlin

GOTTSCHALK.—Ferdinand Gottschalk arrived last Thursday from England and will resume this week his original role in Never Again.

KELCEY.—Herbert Kelcey and Effie Shannon will present Clyde Fitch's new play, The Moth and the Flame, at the Lyceum Theatre, in this city, on April 11. The play was first produced at Philadelphia last week.

OTIS.—Elita Proctor Otis will open her starring tour in Oliver Twist at the Grand Opera House on March 7. Charles Barron and Charles Danby have been engaged for the roles of Bill Sykes and the Artful Dodger respectively.

GUILBERT.—Yvette Guilbert is to begin a short season at the London Empire on May 2. The sale of seats has begun, and the *Figaro* is authority for the statement that very few available places are to be had even now.

VAN ZANDT.—Marie Van Zandt's engagement at the Solodownikow Theatre in St. Petersburg has been interrupted by the burning down of the playhouse. The fire occurred after a performance, so there was no great loss of life, two firemen alone being killed.

MCKEE.—Thomas A. McKee, representative of Thomas W. Keene, is an enthusiastic admirer of the legitimate drama, and believes that we are on the eve of a great revival of it. He has been associated with this line of plays for the past ten years, and has been with but two stars in that time, both interpreters of the legitimate and classic drama.

ARTHUR.—D. V. Arthur, Stuart Robson's manager, is in the city.

FOREIGN NOTES.

A la Bodinière readings of the early collection of poems of Lemaitre have been arranged. Mlle. Moreno, of the Comédie Française, will read them. The volume of verses is entitled "Medallions," and was published at the author's expense. A new edition of these poems in the famous series of French poets has just been published by Lemerre. Few of the admirers of the famous French critic know that he began his literary career as a poet. Among the foremost of the French men of letters Anatole France, Paul Bourget, and Francois Coppee also revealed their great talents in verses.

Rejane is to play the principal part of Anatole France's Lys Rouge. The play will be a dramatization of the novel of the same name. No date has as yet been decided upon for the production.

Madame Duse spent a few days in Paris the first part of this month. She was on her way to London, where an important law suit in which she was the defendant was in progress. She was informed on her arrival in Paris that the suit against her had been abandoned at the last moment. Many critics and littérateurs called upon her, and she was treated royally during her stay in Paris. She left the French capital for Florence, where the first production of D'Annunzio's Dead City is to take place. The famous Italian Actor Zacconi is to take one of the male parts in Duse's production of this modern tragedy.

Œdipus has been revived at the Comédie-Française with Mounet-Sully in the title-role.

La Mariana and l'Estigma will be two of the modern plays the Spanish actress, Maria Guerrero, will produce in Paris next September. Both of these plays are by Echegaray. Among the classic plays of Spanish dramatic literature Madame Guerrero is to introduce to Parisians are a comedy by Lope de Vega and two plays by Moreto.

Sarah Bernhardt's son Maurice is working in collaboration with Henri Amic on a dramatization of George Sand's novel, "Gabriel." The play is to be produced by Sarah Bernhardt at the Renaissance next year.

A new comedy by Alfred Capus has been accepted by the manager of the Gymnase, and rehearsals have begun. This play is to follow the much talked of Transatlantiques.

LETTERS TO THE EDITOR.

ACTORS AND LABOR.

NEW YORK, Feb. 12.

To the Editor of The Dramatic Mirror:

SIR,—I do not believe that the affiliation of the Actors' Society with any labor organization will improve the actors' condition one particle; but, on the contrary, I think it will cause no end of trouble to all concerned.

Union of labor is all very well where there is a uniform scale of wages for a certain grade of skilled work, but the amalgamation of the Actors' Society with a labor union will certainly not make the incompetent or irresponsible manager any more competent or reliable than he is to-day; neither will it make the incompetent actor any more competent. Nor can I see how it will drive either out of competition with the actor and manager who have a legitimate right to the title of artist and manager.

Theatrical management, however, at the present time is so very speculative that many honest managers of ability, with what may be considered reasonable working capital, become during a season bankrupt, because they may have used their best endeavors to give an artistic production with a capable company, while some other speculator, who prizes dollars more highly than art, engages a freak, becomes rapidly rich, and is classed as a highly successful manager because he caters to the morbid curiosity of the general masses of theatre patrons.

In the words of a New York evening paper: "A little truth can do no harm." Let us tell each other the truth. Were it possible to relegate all incompetent managers and actors to their proper sphere it would be necessary to close more than half the playhouses of the country, and I doubt if the Actors' society in conjunction with any labor organization could accomplish that.

So long as it is possible for a young man to jump from his trade, or a bridge, or the Pennsylvania Railroad, or a young woman from the drawing-room, the kitchen, or a divorce court into a prominent position in a dramatic company, I fail to see wherein it is possible to improve the condition of the honest actor who has learned his art—other than by the following rules:

Mind your own business. Get the best engagement you can each season. Save your money, and this will give you more independence than a membership in any labor union. P. S.

THE ACTORS' SOCIETY MATTER.

NEW YORK, Feb. 9, 1898.

To the Editor of The Dramatic Mirror:

SIR,—In reading the letters of the Actors' Society I wish that some one had written that Jesus Christ was a carpenter and came to teach Universal Brotherhood. I think that fact lends dignity to any organization of labor. Why should the spirit of mortal be proud?

I have read somewhere that genius is originality. Some have natural aptitude for this thing or that, and others have to acquire it. Think of Mozart, Elihu Burritt, and many others. Now I want to tell how I made an actor of my brother. He was a bookkeeper for a large cloak firm, about the time of his going on the stage, and fearing he needed my eye upon him, and that travel would broaden his ideas of life, I asked the managers of the company (of which I was the leading lady) to let him go with me. They said there was only one position vacant, that of property man; but, of course, he couldn't be trusted with that, as it was a company that carried a large property list. My answer was: "He is brainy—try him." He went. The next year when I wanted to make an actor of him the manager had a clause put in his contract that should they wish at any time to call upon him they could do so. I had been graduated from a school of oratory, and had learned the histrionic art theoretically, and was able to teach that art, in part, to my brother. I mention this as an answer to D. R. Young.

I had always been considerate of property men before my brother became one. I voted for affiliation because it opens up a much broader field for good to the majority of mankind than non-affiliation would have offered. MISS CADY.

A TIP.

NEW YORK, Feb. 11, 1898.

To the Editor of The Dramatic Mirror:

SIR,—American companies contemplating playing in Canada should be warned that the receipts there are generally as light as the duties are heavy. Sometimes the duties exceed the cost of the printing. In some of the city theatres the business is simply ghastly, despite the roseate reports of correspondents. It would be a good thing all around if our companies would refuse to cross the border while the exorbitant duties are exacted.

A SUFFERER.

HAPPILY STILL ALIVE.

GLOVERSVILLE, N. Y., Feb. 10, 1898.

To the Editor of The Dramatic Mirror:

SIR,—Your usually very correct Mr. McGlowen, of Urbana, O., sends one or two prominent professionals to join the "silent minority" in a letter in your present week's issue headed "A Glance Backward." Katie Putnam is just concluding a highly successful trip to the Pacific Coast and return, and E. H. Vanderfelt is touring the English provinces in The Trumpet Call. Respectfully,

CHARLES MORTIMER.

THE USHER.

Madame Modjeska is resting quietly this week before resuming a tour that has reached considerably beyond the date originally planned for its termination.

She is rather fatigued, but there is no trace left of her long illness. The frequent changes of bill during her last week's engagement taxed her strength, and she is enjoying thoroughly this brief respite for recuperation.

During her return engagement at the Fifth Avenue Madame Modjeska will bring forward several more plays from her extensive repertoire.

There is to be an independent theatre available for first-class attractions in the city of Philadelphia next season.

A splendid playhouse—centrally situated and with every desirable feature so far as safety and equipment are concerned—which has been devoted exclusively to popular price attractions, will present a number of leading stars at advanced prices.

Contracts have been signed for the appearance of Madame Modjeska at this house within a few weeks, and several of the strongest attractions in the country will be seen there next season.

Other details of this matter will be published shortly.

A San Franciscan writes: "It is singular that until recently it was impossible to draw any sort of audience to the California Theatre, no matter what the attraction might be. The present management find no difficulty in packing it to the doors. There must be some reason for this, and perhaps one need not seek far for it."

Attention has been drawn to the remarkable theatrical prosperity of Chicago this season. After the World's Fair the slump there injured the playhouses and Chicago temporarily lost its reputation as the best theatrical city in the United States.

Beginning last Autumn a remarkable change took place, and the great city by the lake has resumed its pre-eminence. The average of receipts has been far greater there, according to reliable information, than it has been in New York, although the season here has been better than usual.

Chicago, moreover, regulates its own dramatic matters. Its amusements are not dominated by the vagrant fancy of a huge floating population that comes away from home for "sport" and to kick up its heels in the pasture of questionable farce and glistering exravaganza. As a result, healthy and excellent dramatic standards prevail; the best attractions receive the best patronage and meretricious "shows" get small comfort there.

George Herbert Leonard sailed for England on Saturday. He will spend a few months in London and return to New York before next season opens.

Mr. Leonard is an excellent actor and a worthy man, who has met with a series of misfortunes that has interrupted and hampered the originally successful professional career that he began in this country a dozen years ago.

But Mr. Leonard is plucky, and he has won the respect and sympathy of many friends, and he does not intend to be driven from following his calling here by reason of any combination of persons or of circumstances.

Strong language is dear in Boston. E. G. Bates, a musician, was granted a judgment for $1,300 against Charles H. Hoyt. Of this sum $200 was for assault, Mr. Hoyt having expectorated on Mr. Bates in the course of a quarrel about a song, and $1,000 was for a choice epithet applied by the defendant to the plaintiff.

"Talk is cheap" here, but not at the Hub. If the legal consequences of bluster and profanity were made similarly drastic in the metropolis there would have to be a complete revision of the vocabulary commonly employed in sundry theatrical offices where men of professed theatrical importance sit, the livelong day bluing the atmosphere with smoke and cuss-words.

They have not yet been convicted of using human cuspidors, however.

AMONG THE DRAMATISTS.

Sydney Toler is at work on a three-act comedy-drama, An American Millionaire, which is to be featured next season in Corse Payton's repertoire.

W. A. Tremayne, author of A Secret Warrant and The Rogue's Daughter, and part author of A New Yorker, will visit New York next week to arrange for the production of several new plays for next season.

THE STOCK COMPANIES.

Notes of the Permanent Dramatic Organizations in Various Cities.

The roster of the Imperial Dramatic Stock company, playing at the Imperial Theatre, St. Louis, is as follows: S. W. Gumpertz, manager; Arthur Geserich, treasurer; Clarke D. Brown, press agent; Beaumont Smith, stage director; Lawrence Hanley, William Redmund, H. Coulter Brinker, Emmett C. King, Charles Burnham, Gardner Crane, Charles Krone, Arthur Garrels, John E. Ravold, Victory Bateman, Florence Modena, Margaret Terry, Sue Van Duser, Blanche Alexander, Josephyne Newman. The company has experienced a very successful season, playing high class dramas and tragedies. Vaudeville has been a feature of the performances. Carmen, with Miss Bateman in the title part, drew well. Julius Cæsar, last week, was cast with William Redmund as Brutus, Beaumont Smith as Cassius, Lawrence Hanley as Marc Antony, H. Coulter Brinker as Octavius, Emmett King as Julius Cæsar, and Miss Bateman as Portia. It was the company's sixth Sheakespearean revival. Playing to popular prices twice a day has proved an innovation, but profitable to the management. Manager Gumpertz has made a special point of scenic display, and, as he employs his own painter, no opportunity in this direction is overlooked. The plan of having souvenir weeks instead of souvenir performances has been found successful. Mr. Gumpertz has just concluded arrangements to establish Lawrence Hanley in St. Louis as director of a school of acting. The first term will open on June 1. Mr. Hanley will have as an assistant instructor some competent lady yet to be chosen. During the twenty-two weeks of the season opportunity has been given all of the best amateurs of the city. This has awakened general interest and served to develop considerable talent. Arthur Garrels, John E. Ravold, Sue Van Duser, and Blanche Alexander have become permanent members of the company by the grace of the privilege extended them earlier in the season.

With Hopkins' Stock company, at Chicago, Baby Lewis made one of the greatest hits in the title-role of Little Lord Fauntleroy ever scored by a child actress in Chicago, and went over to St. Louis for the succeeding revival in that city. She proved to be thoroughly alive to the opportunities of the part, and the local critics were generous in their praises. Thomas Keogh, who was the comedian of the original Hopkins' company here, has rejoined the forces after an absence of two years, and in the character of Picard in last week's revival of The Two Orphans was warmly welcomed by tremendous crowds. May Hosmer, the leading lady, who had been taking a much needed rest of two weeks, received something bordering on an ovation when she reappeared as Louise, the blind flower girl, in The Two Orphans. It is a favorite part of hers, and she gave it a strength and womanliness that was thoroughly appreciated by her audiences. Lillian Mortimer received much praise at the hands of the critics for her pleasing conception of the exacting role of "Dearest" in Little Lord Fauntleroy.

Charles P. Salisbury's Stock company, at the Bastable Theatre, Syracuse, has been playing to business so rapidly increasing that "sold out" houses have become a matter of course. On Feb. 12 the company played to the largest matinee in the history of the theatre. There were more than four hundred ladies in the top gallery, and scores of persons were standing on every floor. The advance sale for last week was the largest yet made, and each week of the season has been materially larger than the one before.

A communication received by Charles P. Salisbury, from his associates at St. Louis, announces that the New Columbia Theatre will be completed and in readiness for its stock company about March 1, and it is hoped that the company may open a week later. Trouble between a contractor and the labor unions has delayed the work of construction.

Ralph E. Cummings, of the Cummings Stock company, at the Princess Theatre, Toronto, Canada, who has done probably as much, if not more than any one else in establishing stock companies, which he has advocated for five years, writes: "I assure you that I'll do all I can to help THE MIRROR in its new column devoted to stock companies, a departure of which I highly approve."

W. E. Phillips, lessee and manager of the Théâtre Française, Montreal, Canada, writes: "The department devoted to stock companies meets with my hearty approval. It is a feature that had been wanted long, and the very fact that it has been taken up by such an important paper as THE MIRROR is a matter for congratulation by the profession in general."

The roster of the stock company at the Grand Opera House, Pittsburg, Pa., includes George R. Edeson, stage director; Bernard O'Toole, treasurer; Frederick M. McCoy, business-manager; Harry B. Blair, superintendent; W. A. Whitecar, Walter Edwards, Hugh J. Ward, Hugh Ford, W. N. Wadsworth, Thomas W. Ross, Bert Dorris, C. Thomas, Lizzie Hudson Collier, Laura Almosnino, Mattie Earle, and Alice Butler. Esmeralda was the bill last week, and The Private Secretary is the present attraction.

The Woodward Stock company, at the Creighton Theatre, Omaha, are still using the S. R. O. sign at each performance. The vaudeville performers for the week are Johnstone Bennett, George W. Leslie, and the Carcella Sisters. The stock company appears this week in Bohemia for the first half and Too Much Tompkins the latter half. Winna Rogers, late of the Western A Boy Wanted company, has joined the stock company for soubrette roles. Eric Pollock, late of the Hopkins Stock company, Chicago, is the latest addition to the company. Besides those mentioned the roster includes O. D. Woodward, manager; Charles E. Emery, business-manager; F. H. Livingstone, stage-manager; Julius Thiele, musical director; Burt Merrill, stage carpenter; W. F. Schroth, properties; James F. Fulton, W. G. Warren, Will Davis, Willard Schroth, F. H. Livingstone, C. E. Emery, Harry Long, John E. De Motte, Florence Montgomery, Cora Ernest, Dora Carlton, and Marie Snowden.

The revival of Led Astray at the Théâtre Français, Montreal, last week was evidently a wise selection on the part of Mr. Phillips. In the cast Marion Kilby, a well-known Montreal professional, took the part of Armande for the week, in place of Florence Roberts, who is enjoying a much needed rest. Mr. Phillips on Monday returned home after a few days' visit to New York, during which he engaged some of the best vaudeville features obtainable. While the Français realizes that its stock productions must be of the very best, there can be no doubt as to the value of good vaudeville acts as a drawing card, and no money will be spared to get the best that is to be had for this popular Montreal theatre. One of the leading favorites of the Français Stock company last season was Francis Byrne, who recently resigned from The Sporting Duchess in order to accept his old position, and last week he rejoined the company for rehearsal of Sardou's Diplomacy, which is this week's bill. Harrington Reynolds, leading man, is apparently quite recovered from his recent illness.

Della Clarke has been engaged for leads with the Cummings Stock company, Ottawa, Canada.

Frank Sheridan has joined the Salisbury Stock company at the Bastable Theatre, Syracuse, N. Y.

The Neill Stock company at the Pike, Cincinnati, will celebrate to-day (Washington's Birthday) its one hundredth performance at that house. Photographs of James Neill are to be distributed as souvenirs.

The roster of the stock company at the Linden Theatre, Scranton, Pa., under the management of N. S. Brooks, is F. W. Smith, J. C. Cline, H. W. Mitchell, George F. McCabe, George F. France, Charles C. Bartling, J. N. McLeod, W. A. Robinson, Rita Carlyle, Ruby Bridges, Florence Le Roy, and Lucy Parker.

James Neill, Herschel Mayall, Joseph B. Everham, Charles Wyngate, Emmet Shackelford, George Bloomquist, Edward Tittman, Edythe Chapman, Angela Dolores, Grayce Scott, Louise Mackintosh, and Agnes Maynard are the roster of the Neill Stock company, at the Pike, Cincinnati.

The management of Heuck's, Cincinnati, are said to contemplate the formation of a stock company to play that house at the close of the regular season in April.

Lorimer Johnstone has been engaged for the Bowdoin Square Stock company, replacing Myron Calice.

The members of the Queen's Theatre, Montreal, Stock company left for that city on Friday to open their season this week.

Willis Granger, leading man of Brady's Stock company, at the Star Theatre, Cincinnati, has made a number of strong hits this season, especially as Wilfrid Denver in The Silver King. Mr. Granger has appeared in a remarkably wide range of characters, including Romeo, Arthur Hummingtop in The Arabian Nights, Joe Saunders in My Partner, and Bob Brierly in The Ticket of Leave Man.

A decided success was made by George Learock last week at Forepaugh's in Philadelphia as Jack in The Highest Bidder. The *Press* said that in this part "Mr. Learock illustrated how versatile an actor he is by playing it with admirable judgment and discretion as to its humor, and with as much skill as he gave to his recent pretentious performance of the roles of Othello and Iago. An actor that is able to play two such widely different roles as Othello and Jack Hammerton is truly deserving of a great amount of praise." The other critics were equally commendatory.

RICHARD LE GALLIENNE'S DEBUT.

Richard Le Gallienne was greeted by a large audience at the Lyceum Theatre Friday afternoon on the occasion of his first public appearance in New York. As the curtains were drawn aside, disclosing a cozy drawing-room scene, a tall but slight figure advanced from a miniature garden of flowers in the rear and quietly acknowledged the applause which greeted him. Mr. Le Gallienne has a striking face, its pale effeminacy enhanced by a mass of long, waving, dark hair which is parted precisely in the middle. His manner is diffident and, while reading, he appears wholly absorbed in his book, which he holds in his right hand, schoolboy fashion, and has a trick of thrusting his disengaged hand into his trousers pocket.

Mr. Le Gallienne's first selection was from his "Prose Fancies"—"A Spring Morning." Its interest centered chiefly about a drove of young pigs, which Mr. Le Gallienne poetically described as "a flock of black and tan, silken-coated piglets." This quotation is a fair illustration of how he glorifies and idealizes the meanest subjects and the commonest events. But two of his selections were poems—"Marjorie and the Spring," a dainty, pathetic bit of verse, and "Sleep for London," a petition addressed to the Most High for rest for the restless multitude of that great city, its treatment being striking in its originality. Then there was a fanciful prose sketch or two, and after all this literary syllabub Mr. Le Gallienne gave his listeners a taste of his capacity as a critic in a sketch entitled "The Dramatic Art of Life," which he termed a paradoxical essay, defining paradox naively as "truth standing on its head to attract attention." This keen, quiet philosophy won more evident appreciation from the audience than any of his former selections. Its theme was "thy friend, the enemy," and Mr. Le Gallienne is of the opinion that enemies are very useful beings indeed, to whom all successful people are indebted. "Make thy enemy and thy enemy will make you" is his theory. As evidence that the severe and conflicting criticism to which he has been subjected by his pronounced and original literary ventures is received merely as a compliment to his genius, Mr. Le Gallienne expressed in this sketch the opinion that the time will come when exquisite little brochures will be issued by enterprising publishers, filled with testimonials from literary people to those critics who have "slashed and bludgeoned" them into fame.

After Mr. Le Gallienne had quitted the stage at the conclusion of the programme he was recalled by continuous applause, which he acknowledged by a simple "I thank you."

MRS. WHEATCROFT'S SECOND MATINEE.

The students of the Stanhope-Wheatcroft Dramatic School give their second performance at Hoyt's Theatre on Thursday afternoon, when four one-act plays by Alice Yates Grant will be presented. The plays are The Sword of Remembrance, A Bachelor's Wife, Jerry Burke, Moonshiner, and The Missing Mrs. Pettijohn. The following students will appear: Jessie MacAdam, Pauline Von Arold, Hope Temple, Lillian Fitch-White, Adeline Mann, Electa Page, Mabel Frené, Adeline Adler, Margaret James, Miriam Skancke, Agnes Lawton, Margaret Gray, Alice Riker, Madeline Beaupre, Miriam Wood, Ethelwyn Hoyt, Frances Palmer, Margaret Campbell, Herbert O'Connor, Guy Wendell, Hiram B. Snow, Seth C. Halsey, Edward H. Wilkinson, Morton Vyse, Louis Wasself, and Franklin V. Anderson.

P. W. L. RECEPTION.

The annual reception of the Professional Woman's League will be held at the Waldorf-Astoria on Feb. 28, when the recently elected officers will be installed and the reports of the president and of the secretary will be read.

In addition to this, a Shakespearean skit by Hannah Randall Diehl, entitled Henry's Wives, will be presented, and there will be vocal selections by Agnes Everett, Yvonne de Treville, and the League Glee Club.

PROFESSIONAL DOINGS.

Willard Blackmore, whose portrait appears above, is a prominent member of the Meffert Stock company at Louisville, Ky. This is Mr. Blackmore's second season before the Louisville public, and his earnest efforts have won for him the praise of both public and critics of that city. Having been identified with stock companies in St. Louis and Chicago prior to his present engagement, many important parts have been trusted to Mr. Blackmore, including Dick Van Buren in The Charity Ball, Sidney Norcott in The Galley Slave, Arthur Carringford in Hazel Kirke, Chevalier in The Two Orphans, Romeo, Armand Duval in Camille, Correze in Moths, the Laird in Trilby, Steve Harland in May Blossom, John Christison in The Dancing Girl, John Streblow in The Banker's Daughter, Daniel Jaikes in The Silver King, Gordon Hayne in Held by the Enemy, Robert Gray in The Wife, Gratiano in The Merchant of Venice, and Arthur Hummington in The Arabian Nights. Being always occupied, and by merit of application and spirited impersonation coming to the front as a conscientious, painstaking and careful player. Mr. Blackmore is working his way, not only by virtue of his personality, but by the force of manifest talent.

Waite's Comic Opera company played to $2,950 during a recent week at Trenton, N. J.

A charter has been granted to Toronto Lodge, No. 18, Theatrical Mechanics' Association. The officers will be installed on Feb. 20.

The roster of A Trip to Coontown is as follows: Bob Cole, Billy Johnson, Robert A. Kelly, J. A. Shipp, Tom Brown, Walter Dixon, Lloyd G. Gibbs, James Wilson, George Brown, Henry Wise, Vincent Bradley, Camille Casselle, Pauline Freeman, Alice Freeman, Marguerite Rhodes, May Wynder, Lena Will, Gladys Hunster, Sada Robinson, Ed W. Cook, business-manager; Samuel Corker, Jr., representative, and William Carle, musical director.

Lucie Rogers, now with The Gay Matinee Girl, will go to Europe in June on business, and will return to tour the East at the head of her own company in a new play written for her.

The firm of Hardie, Von Leer and Gordyn have added the Shakespeare Theatre, Liverpool, England, to their many other interests.

Elsa May retired from the Castle Square Opera company at the American Theatre last Thursday, and was succeeded by Jessie Conant.

Manager M. M. Thiese has engaged Charles Erdenbrecher to assist Manager Ira La Motte at the Metropolis Theatre.

Ethel Lynton, who has been very ill at her home in Brooklyn, is slowly recovering.

Bruce Edwards is ill with pneumonia at his home in Hartford, Conn.

While the Peruchi-Beldeni company were waiting on Feb. 13 for a wagon ferry on the jump from Washington, Ga., to Anderson, S. C., an argument arose as to whether it was possible for any one to walk the ferry cable. Chelso Peruchi said it would not be a very difficult feat. Several members, not knowing that Mr. Peruchi had been an expert rope walker, offered wagers, which were accepted and won by Mr. Peruchi, who walked a distance of 300 feet on the rope 35 feet above the Savannah River.

The Western Side Tracked company will close season at Grand Rapids, Mich., on March 12, in order that Jule Walters may give his time to the booking and preparing his new play for the season of 1898-99.

William Haworth, in Cleveland, has secured two judgments amounting to $472.60 against Thomas H. Davis, of Davis and Keogh, for a balance due for services rendered in 1894 during the first season of On the Mississippi.

The roster of The Prisoner of Algiers company is Frank Linden, Ed Nannery, E. J. Boiden, Charles Wells, Frank Handy, W. R. Daly, May Nannery, Ella Mason, Pauline Niner, and W. R. Daly manager. The company will open its season March 3, at New Whatcom, Wash.

A Southern Romance, under the management of Sol Davis, enjoyed a prosperous week at the Metropolis Theatre. This play has never been presented better than by the present company, which includes Isabelle Evesson, Cora Tinnie, J. W. Thompson, A. S. Lipman, and other well-known players.

Carrie Roma has been so successful as prima donna with the new opera company at the Boston Zoo that she has been engaged for the entire season.

Silver-mounted mirrors, backed with photographs of the principals of the company, were distributed as souvenirs at the farewell performance of The French Maid at the Herald Square Theatre on Saturday night.

Managers Brady and Ziegfeld, of the Manhattan Theatre, announce that they will give $500 for the most suitable suggestion from a patron of the play for a souvenir of the fiftieth performance of 'Way Down East.

During the past six weeks Fanny Rice has presented her new version of At the French Ball at Washington, Pittsburg, Detroit, Cincinnati, Milwaukee, and Indianapolis; and, in each case, has broken the records of the season for receipts. On Feb. 28, at Cincinnati, she will begin a series of return engagements in these cities, reaching New York in May. In June Miss Rice makes her debut in London in At the French Ball.

Patent Applied For will close this week.

AT THE THEATRES.

Garden—The Master.

Comedy in three acts by G. Stuart Ogilvie. Produced Feb. 15.

Thomas Faber	Henry Miller
Dick Faber	John Lancaster
Charles Faber	Prince Lloyd
William Thurkettle	C. Leslie Allen
Walter Dugdale	George A Wright
Major Hawkwood	Arthur Elliott
Wicks	Harry Lillford
Henry	Frank Beamish
William	James A. Leahy
Arthur	Harry Spear
Mrs. Faber	Mabel Bert
Mary Faber	Margaret Dale
Hannah	Laura Clement
Sammy	Master Colwell

The Master, which was produced at the Garden Theatre last Tuesday evening, has served principally to enhance the reputation of Henry Miller as a character actor. The play is not overburdened with dramatic incidents, and is, therefore, not likely to prove especially attractive to metropolitan theatregoers At least, Sol Smith Russell has never succeeded in filling his coffers with that type of play in New York city, while "on the road" he is said to draw large audiences to see him hold the centre of the stage throughout the entire performance.

The Master is essentially a one part play; and however interesting and magnetic the impersonator of the title-role might be, he would find it difficult to entertain an audience for three acts with an exposition of stoicism and will power under all sorts of discouraging circumstances of a domestic and pecuniary order. The will power is no doubt an excellent dramatic theme, but the theme in the present instance is so much in evidence that it practically becomes a moral lecture. After the first act the flashes of comedy are few and far between, while the Master continues to thunder vehemently until the domestic and financial storm is over and the clouds begin to clear.

Thomas Faber, the role enacted by Mr. Miller, is a self-made man, who brooks no opposition from any member of his family, believing that his will is supreme, and that a man should be the absolute master in his own household. Consequently when he wishes his daughter, Mary, to marry her cousin, Charles, and she declares her intention of marrying Walter Dugdale, the man she loves, he promptly turns her out of his house.

In the same scene his son, Dick, declines to accept a partnership in the Faber banking house, preferring a military career to the humdrum and drudgery of a commercial life. He, too, is sent adrift, as he declines to bend to his father's will. The pathetic element of the scene is derived from the fact that the parental couple are celebrating their silver wedding and are compelled, after the departure of their children, to meet their guests with smiling faces but aching hearts.

In the second act Faber finds out that his wife has been corresponding with her children in defiance of his wishes, and that while pretending to pay a visit to friends in the country she has been with her daughter during her accouchement. Then a telegram arrives from the doctor requesting the return of Mrs. Faber to her daughter's bedside, as she is in a precarious condition owing to the news that her husband had been entombed alive in the mine. Faber is inclined to soften and yield after reading the telegram, as he dearly loves his daughter, but his "Roman father" disposition gets the better of him, and he forbids his wife to send an answer that she will comply with the doctor's request. Then the mother's nature asserts itself in Mrs. Faber, and she defies her husband, even though he tells her that if she disobeys him she shall never cross his threshold again. Meanwhile, Charles, the hypocritical nephew, having got himself heavily into debt by gambling and unfortunate speculations, steals valuable securities from Faber's private safe.

In the last act Faber is suffering from a severe attack of gout. His stubborn will has resulted in the absence from his home of every member of his family, and he now ascertains that through his nephew's theft of the afforesaid securities the banking house to the building up of which he has devoted a life-time is about to be ruined. A confidential clerk has posted his wife in regard to the impending ruin, and she unhesitatingly saves the honor of her husband's banking house by sacrificing her private fortune. Chastened by misfortune and coaxed by his lovable wife old Faber finally yields and acknowledges himself beaten for the first time in his life.

After a pathetic scene in which he folds his daughter in a tender embrace there is an effective climax. The rebellious son has proved himself a hero in India, and when it is announced that he is to march past the parental mansion in a procession of the victorious troops, old Faber, after further coaxing on the part of his wife, steps out on the balcony and cheers him with wild enthusiasm. Old Faber then embraces his wife, and is the happiest man in England because, as he puts it, "the chicks are coming home to roost."

If the play contained a few more dramatic situations as powerful as that of the concluding incident it would stand far more chance of becoming a popular as well as an artistic success.

Mr. Miller enacted the role of old Faber with exceptional cleverness. The character was admirably portrayed, and Mr. Miller was most effective in the reading of his lines. Faber's casual lapses into paternal tenderness were especially well done, and Mr. Miller's impersonation as a whole was one of great artistic merit.

Mabel Bert was both charming and effective in the part of Mrs. Faber, and Margaret Dale was also seen to advantage as Faber's daughter.

Leslie Allen offered a sympathetic character sketch of a confidential clerk.

Prince Lloyd and John Lancaster were superbly cast in their respective roles of Charles and Dick Faber, but George A. Wright was a misfit as Walter Dudgale. Arthur Elliott was amusing as an eccentric rascal, and the minor roles generally were entrusted to competent people.

Irving Place—The Brothers.

Drama in four acts by Paul Lindau. Produced February 14.

Gottfried von Hallenberg	Bernhard Vorwerk
Martin	Julius Strobl
Reinhold Templin	Michael Pichon
Nelly Sand	Camilla Marbach
Asta Frohnsdorf	Martha Gluck
Ottrott	Adalbert Neher
Dittmann	Fritz Hitzigrath
Stolpe	George Le Bret
Frau Stolpe	Lina Lothar
Joseph Attendorfer	Emil Marx
Lisette	Elly Collmer
Lützel	Willy Schaff
Ein Gerichtsdiener	Jack Sander
Frau Sand	Helene Collmer

The announcement of the production of a new play by Paul Lindau justified a certain amount of interest, and although The Brothers is made according to the prevailing mode from the author's novel of the same name, it so happens that the interest in the play falls soon after the rise of the curtain.

While the central idea of the play has dramatic force, it has been entirely obscured by the author's unfortunate effort to make the actors tell the story instead of act it. The first three acts drag, owing to a series of long monologues and irrelevant situations.

The play opens in the grounds of the Hallenberg residence in a suburb of Berlin. Martin, the younger Hallenberg, has just engaged himself to the singer, Nelly Sand, much to the discomfiture of his older brother, Gottfried. Martin is of an intensely jealous disposition, and, from the moment that Nelly has pledged herself to him, he suspects her of intrigues with a former lover, Templin. Shortly after their engagement Martin leaves Nelly for several days to attend a hunting party, but before he goes, succumbing to his miserable suspicions, he hires Attendorfer to watch Nelly during his absence and report to him upon his return. Attendorfer is a ne'er-do-well and has just been released from jail, but, being a nephew of the worthy housekeeper of the Hallenberg household, he has some claim to the sympathies of its members. When Templin's dead body is discovered in an out of the way place Attendorfer is immediately suspected of the murder. To shield Martin, whom he knows to be guilty of the murder, Attendorfer confesses that he himself has killed Templin. Martin's restlessness impels him to go to his brother and acknowledge the crime.

Contrary to the custom of the Irving Place Theatre, a painful lack of preparation was evinced on the part of the members of the cast, and Vorwerk's good work as the elder Hallenberg was much affected by the constant prompting. Julius Strobl was particularly disappointing as Martin, because he is acknowledged to have an unusual facility in the portrayal of restless, irresponsible and temperamental characters. The one member of the cast who stood out far and away ahead of all the others was Emil Marx, who gave a well-sustained delineation of the released convict.

Fifth Avenue Theatre—Macbeth.

Macbeth	Mr. Haworth
King Duncan	James M. Ward
Malcolm	Lester Lonergan
Donalbain	A. Jackson
Banquo	Wadsworth Harris
Macduff	John Malone
Ross	George Sylvester
Lenox	George S. Spencer
Seaton	David Ward
Bleeding Sergeant	David Ward
Physician, Drunken Porter	F. M. Kendrick
Officer	Wm. B Allen
First Murderer	W. Wm. Wilson
Second Murderer	John Muller
First Witch	Miss Anna Proctor
Second Witch	Miss Grace Fisher
Third Witch	Miss Anna Daly
Waiting Woman	Mrs. H. E. Sergeant
Fleance	Miss Maud Northam
First Apparition	W. M. Wilson
Second Apparition	Miss L. Burns
Third Apparition	H. T. Johnson
Lady Macbeth	Modjeska

Last Tuesday's performance at the Fifth Avenue was before all things else an object lesson. Those unbelievers in the sound and healthy taste of playgoers must have had their eyes opened. Let us hope that some other artists and managers will follow Madame Modjeska's example and give us great plays, well acted, and adequately set. No play presented here in recent years exercised a more potent spell over an audience than did this revival of Macbeth. The enthusiasm, which broke forth in bravos at more than one stage of the performance, is rarely seen nowadays.

Madame Modjeska gave a novel and certainly an original interpretation of Lady Macbeth. Her conception of the role was more human, hence more convincing, than the traditional conception. It was varied, imaginative, and suggestive. In her first scene with Macbeth she was more insinuating than aggressive; she never let her audience forget that in spite of her fiendish nature Lady Macbeth in her love for Macbeth was still a woman. It was of this love that her ambition to see him a king was born. Modjeska's Lady Macbeth did not demand the murder of Duncan; she suggested it. Her irony at Macbeth's hesitation; her feigned horror at the discovery of the murder; her dejection and weary despair after the banquet, when stripping herself of the insignia of her rank the horror and desolation of the situation overwhelms her, were a few of the touches with which Modjeska illuminated the role. In the sleep-walking scene she attained to the heights of real tragedy. She showed us a once strong, firm, masterful spirit broken, helpless, womanly, her soul rent by harrowing remorse. Modjeska played this scene with a broadness of conception, a sweep of gestures, and a simplicity of effect that were unexpected even in her, great artist as she is. She stirred her audience profoundly, and it was only after the curtain had fallen that the spell was broken and applause broke forth.

Joseph Haworth was the Macbeth. His was a titanic task. The part did not crush him. His was an intelligent, consistent, and most conscientious effort. If we missed in his portrayal the sombre grandeur, the barbaric poetry and the intensity of feeling which make up the character of Macbeth, at least force and picturesqueness were not absent.

John Malone, as Macduff, gave an excellent performance. The actor was especially effective in the scene where Macduff learns of the murder of his children. Wadsworth Harris as Banquo, James Ward as Duncan, and F. M. Kendrick as the Drunken Porter deserve to be singled out for special mention in a singularly smooth and effective performance. The settings were satisfactory. Madame Modjeska did not strive to give a "production" of Macbeth, but an appreciative, artistic and conscientious performance. She fully succeeded in this task.

Madame Modjeska also appeared during the week in Camille and in Measure for Measure. Her engagement at the Fifth Avenue has been very successful, and she will return to that theatre on March 14 for two weeks.

Daly's—Lilli Tee.

Operetta in one act; words by Wolfgang Kirchbach; music by Franz Curti. Produced Feb. 17.

Kiki Tsum	Frank Rushworth
Lilli Tee	Marguerite Lemon
Ming-Ming	Arthur Cunningham
Taima	Belle Harper
Miss Whirlbottle	Marie St. John
A State Official	Clement Hopkins

Deferred from last Tuesday evening, because of the indisposition of Marguerite Lemon, a new Japanese operetta in one act entitled Lilli Tee, words by Wolfgang Kirchbach, music by Franz Curti, was put on "in front" of The Country Girl on Thursday at Daly's Theatre.

The operetta tells of the loves of Kiki Tsum, a jinrikisha man, and Lilli Tee, a village belle. Lilli is a jealous young woman, and she fancies that Kiki's affection is not for her alone. She suspects Taima, another village beauty. The fire of jealousy is fed by Ming-Ming, a reprehensible old Buddhist priest, who hints to Lilli of Kiki's faithlessness, yet declines to name the other woman. Miss Whirlbottle, an English tourist, loses a hand-glass, which Kiki finds. The guileless Japanese have never seen a looking-glass, and Kiki, seeing his face reflected in the glass, decides that it is a portrait of his father. Lilli catches him hiding his find in a floral bower, and, upon his departure, she investigates. The glass reflects her face, of course, but she concludes that it must be a picture of Kiki's other love. Ming-Ming and Taima are involved in the ensuing complications which, at length, are ended by Miss Whirlbottle, who explains satisfactorily the mysteries of the reflecting glass.

This pretty little story is told in pleasing, poetic fashion, although the translation of the German author's libretto is somewhat crude and stilted. The music is thoroughly delightful, always tuneful and expressive, and often excellently conceived. The noisy brasses, so needlessly evident in most Japanese musical compositions, are gratefully absent in the score of Lilli Tee.

Marguerite Lemon was a charming Lilli, pretty, graceful, and sweetly tuneful. She sang admirably, and acted with excellent appreciation of the piquant character. Frank Rushworth was a picturesque Kiki, Arthur Cunningham a humorous and fine voiced, Ming-Ming, Marie St. John a typical English tourist, Belle Harper a dainty Taima, and Clement Hopkins a realistic jinrikisha passenger.

Mr. Daly provided an exquisite setting—a beautiful Japanese village street in light colors, with floral arbors, and bowers glowing in pale pink, green, and blue. Soft hued lights shifted over upon the scene, and the twilight at the end, illumined by countless delicately-tinted lanterns, was a picture of extraordinary beauty.

At Other Houses.

As this number of THE MIRROR has been sent to press earlier than usual, on account of the regular day of publication being Washington's Birthday, the reviews of new productions and changes of bills are deferred until next week. The offerings for the current week are as follows:

AMERICAN.—The success of Cavalleria Rusticana and Pinafore has been so great that the double bill is continued this week. The Gypsy Baron will be sung Feb. 28.

BIJOU.—What Happened to Jones is again the attraction here, presented by Manager Rosenthal's new company. Monday night marked the one hundredth New York performance of the farce, and satin cushions were distributed as souvenirs.

BROADWAY.—The Highwayman continues its prosperous run.

DALY'S.—The Country Girl, preceded by Lilli Tee, offers a delightful evening's entertainment.

FIFTH AVENUE.—De Wolf Hopper commences a two weeks' engagement in El Capitan.

GRAND OPERA HOUSE.—Primrose and West's Minstrels play a return engagement here.

HARLEM OPERA HOUSE.—A triple bill, consisting of Anna Held, The Cat and the Cherub, and A Gay Deceiver, is the attraction for the week.

HERALD SQUARE.—A Normandy Wedding had its first New York production here.

IRVING PLACE.—Die Lagenbrueder is continued another week.

MANHATTAN.—'Way Down East is drawing full houses nightly.

METROPOLIS.—Thomas W. Keene is appearing at this house in Shakespearean repertoire.

THIRD AVENUE.—Charles A. Blaney's company is presenting A Boy Wanted here.

STAR.—Kate Claxton, supported by Charles A. Stevenson and Madame Janauschek, appears in The Two Orphans.

PEOPLE'S.—The Last Stroke is the timely attraction here.

Other bills: Academy of Music, The White Heather; Casino, The Telephone Girl; Columbus, The Governors; Empire, The Conquerors; Fourteenth Street, Sweet Innisearra; Garden, The Master; Garrick, The Little Minister; Hoyt's, Oh! Susannah; Knickerbocker, A Virginia Courtship; Lyceum, The Tree of Knowledge; Metropolitan Opera House, grand opera; Wallack's, One Summer's Day.

"FRITZ" THAYER DAMAGED BY FIRE.

Frank C. ("Fritz") Thayer, while in advance of A Bachelor's Honeymoon, became involved in the recent fire at the Great Northern Hotel, Chicago, and, while making effective and heroic use of a fire extinguisher, he was burned on the left arm by a blazing pipe from the big organ in the hotel. Mr. Thayer paid little attention to his injuries, and continued his work with a bandaged arm. About a month ago, at Detroit, he removed the bandage, and, while handling a bundle of lithographs at the Detroit Lyceum a cord slipped and reopened the wound. Blood poisoning set in, and the arm was lanced five times. Mr. Thayer worked on for a week in Canada, but finally was forced to give up at Hamilton. He returned to Detroit for treatment, and is still there. It was feared at first that the arm might have to be amputated at the shoulder, but the worst is now past, and the member has been out of a sling for several days.

FRANK L. PERLEY'S ENTERPRISES.

J. L. Stoddart will open his season in Beside the Bonnie Briar Bush, under the management of Frank L. Perley, at McVicker's Theatre, Chicago, on April 11.

Alice Neilsen, who also is to be under Mr. Perley's management, will commence her starring tour in Smith and Herbert's opera, now being written for her, at Wallack's Theatre, on Oct. 1, for a run. The opera will be produced sumptuously and everything possible will be done to make it a success.

Mr. Perley has also in contemplation a high-class dramatic production that will be given in Boston in the spring providing time can be secured.

CRAWFORD SECURES DEL CONTE CO.

L. M. Crawford, lessee and owner of the Crawford circuit of theatres, has taken hold of the management of the Del Conte Italian Opera company, and will have charge of the American tour of fifty weeks. The company numbers seventy people, including Signorita Montanari and Signorita Vicini, prima donne; Signor Agostini, tenor; Signor Francesconi Scolari, bass, and Signor Colleza, tenor. It is understood that the company will appear in this city in March.

DEATH OF WILLIAM J. SCANLAN.

William J. Scanlan died at Bloomingdale Asylum on Saturday morning, Feb. 19. He had been confined there for some years with paresis. Mr. Scanlan was born of Irish parents at Springfied, Mass., on Feb. 14, 1856. At thirteen years of age he was known all over New England as the Boy Temperance Singer and traveled with temperance lecturers for seven years. Afterward he went on the variety stage with William Cronin and subsequently starred with Minnie Palmer in musical comedy for two years. For a while he starred in Bartley Campbell's Friend and Foe. In 1881 he began starring under the management of Augustus Pitou in The Irish Minstrels, Shane-na-Lawn, Mavourneen, and other Irish plays. It was at that period that he sang his famous song, "Peek-a-Boo." Among his other popular songs were "My Nellie's Blue Eyes," "What's In a Kiss," and "Plain Molly O." He broke down about six years ago, when he was taken to Bloomingdale. A full account of Mr. Scanlan's career was published last year in THE MIRROR.

UNDER SEALED ORDERS.

The initial performance of a new romantic play, Under Sealed Orders, by J. W. Harkins, Jr., was given at the Lyric Theatre, Hoboken, last week. The story is interesting, as will be seen from this synopsis:

Captain Devereaux and Lieutenant Tom Melville, of the British Secret Service, are in Algeria in search of a noted French criminal named Sanson who, after stealing the famous Seabrooke diamonds in London, had escaped. The Secret Service officers track the criminal into the foot hills of Algeria, but lose trace of him. They are encamped near the tomb of Marabout Ben Ali and are set upon by a savage tribe of Algerians, who demand their death.

Julie, a beautiful Algerian girl, unavailingly intercedes for them, when suddenly there arrives on the scene one Sidney Waverly, an English scientist and an old friend of Captain Devereaux. Waverly had taken up his abode among the Algerians for the purpose of pursuing his scientific investigations in secret. He is highly esteemed by the Algerians and his arrival saves the Englishmen, who learn that Julie is the daughter of an Englishman named Melville and a native Algerian woman. Tom falls in love with Julie and his love is returned.

Waverly explains a scientific hobby to them, says that by a series of experiments he had succeeded in holding life in the brain for a full minute after the head had been cut from the body. He returns to Paris, where scientific colleagues had promised him the head of the next executed criminal to experiment upon. Among the British officers is one Mortimer, who hates young Melville. He meets Sanson and captures him. Sanson promises him half the stolen treasure if he will release him, and is released. Sanson controls Julie by hypnotic power.

The scene shifts to London, and to Captain Devereaux's headquarters. Tom and Julie have been married. Sanson and Mortimer have murdered Melville, Tom's uncle and Julie's father. Sanson is arrested, brought before Captain Devereaux and searched. They find on his person a map disclosing the hiding place of the treasure on the Algerian desert. Captain Devereaux plans to send Tom Melville back to Algeria to recover the treasure. At this moment a rival inspector arrives and announces that he has come to arrest Tom for the murder of his uncle. In order to prevent Tom's arrest by his rival Captain Devereaux himself arrests him and sends him to Algeria.

Sanson, aided by Mortimer, escapes from prison and they start for Algeria by different routes, each determined to get the treasure. Mortimer succeeds. When Tom arrives he is made prisoner by the Arabs under Sanson, who suspects him of having gained possession of the diamonds, and is about to kill him, when he is saved by the opportune arrival of Captain Devereaux and his men. Sanson is sent back to Paris, where he is sentenced to the guillotine. Captain Devereaux and Tom are to be present at the execution, for Waverly is to make his experiment on the head of Sanson, whom he suspects of the murder of Tom's uncle. Mortimer visits Sanson's cell in disguise and tells him to confess nothing, as he has secured for him a reprieve, which is to be given him on the guillotine. Sanson threatens Mortimer that if he is deceiving him he will betray him even after death. Waverly hypnotizes Sanson, who is sent to the guillotine in a trance. The knife falls, and the severed head is quickly placed on the scientist's apparatus, but with no result. The experiment is a failure. Suddenly the jaw drops and a hollow celluloid ball is discovered on the tongue. Within the ball is found a document declaring Sanson and Mortimer to be the murderers of Melville. Thus Sanson fulfilled his threat and denounced his confederate after death. Mortimer is arrested, the diamonds are eventually recovered, and Tom and Captain Devereaux are handsomely rewarded.

HARRISON J. WOLFE INJURED.

Harrison J. Wolfe, while playing Romeo with Margaret Mather at the Century Theatre, St. Louis, on Feb. 10, met with a most painful accident. In the fight with Tybalt during the third act, Lynn Pratt, who was playing Tybalt, struck the handle of Mr. Wolfe's sword, cutting the first finger of the right hand fully an inch, directly through the first joint. The accident necessitated the amputation of the injured finger at the first joint, which was successfully performed on Feb. 14. Mr. Wolfe has returned to New York, and reports that Miss Mather and her sumptuous production of Cymbeline are meeting with pronounced success in the West.

ENGAGEMENTS.

Alexander Kearney, by Osgood and Weed, to play John Noble (W. J. Bryan) in The Curse of Gold.

George R. Starling, as business-manager, with Robert Hilliard.

Henry W. McDonald, as treasurer, and Abe Simon, as advance manager, for Elsie de Tourney's Joan of Arc company.

Eben Plympton, John Blair, Arthur Giles, Edmund Lawrence, Stanley Rignold, Ethel Douglass, and Maude Banks, for the Criterion Theatre's production of El Gran Galeotto.

Percy Haswell, by De Wolf Hopper, for his next season's opera, The Charlatan.

John Daly Murphy, for A Night Off, replacing W. D. Stone.

Alexander Kearney, William Bonelli, Dore Davidson, Gus Frankel, William Richardson, David Hanchett, Rose Stahl, Nettie Bourne, Ramie Austen, and Florence Baird, for The Curse of Gold.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Dull Days in London—Vaudeville Matters of Moment—Tree's Great Production.

(Special Correspondence of The Mirror.)

LONDON, Feb. 5.

As I predicted in my last letter, the fashionable new pastime of threatening stage players for blackmail extraction purposes is becoming more and more popular. Also as I predicted, the threateners continue to get captured. We have

FLORENCE GWYN HOWARD.

had two good catches of the sort this week. One of these gentry is alleged to have, for some time past, threatened to slay and otherwise maltreat our popular cantatrice, Florence St. John, and another "beauty" has done ditto to H. A. Lytton, an esteemed comedian of the Savoy company.

Moreover, a night or two ago some blithering ass (whether he is really a knave remains to be seen) fired a revolver from the gallery on the stage at the Gaiety toward the end of the first act of The Circus Girl. It was at first reported in the general excitement that Ellaline Terriss had been fired at, but this proved happily untrue. The shootist fired apparently aimlessly enough, and gave himself in custody at the top of the gallery stairs, stating that the revolver had "gone off" in his pocket. According to certain reports to hand, however, the state of his pocket showed this to be untrue. He was brought up at Bow Street yesterday, and was remanded for a week.

Of course, all the aforesaid outbreak of would-be blackmailers' threats is largely due to the unmerciful mercy and ridiculous leniency shown to that vanity-stricken dastard, Richard Arthur Prince, who was sentenced to Broadmoor for life, when many a less scoundrel would have been hanged. Measures of the strongest kind (including some administration of the "cat") will yet assuredly be meted out to these threateners and would-be blackmailers.

There has been quite a little flutter in the law courts this week over a case that may probably present some features interesting, and even useful, to vaudeville artists on your side. Marie Collins, the serio-sister of serio Lottie of the same surname, was sued by a firm of agents, not only for commission on an engagement procured by them, but also for sundry re-engagements alleged to have been made with the said Marie at the said hall by herself or some one else. The amount claimed was close upon $400, but Marie paid only a trifle into court, and fought on the other point. After some light amusement had been caused by counsel gravely reading snatches of Marie's song, "Take It On," a verdict was given for the dashing Marie. This made many an agent in court look blue. Strangely enough, Agent Hugh J. Dilcott, who has always had iron-bound, not to say copper-bottomed, contracts of this kind, and who has mostly, if not always, won all his cases of the kind, gave evidence for the defendant, Marie, and was thereupon straightway regarded by his many brother agents present as a traitor to the cause. He was quite right, however—that is, as far as equity is concerned, and equity is not too much connected with law, you know—for "Diddy," as he is familiarly called, simply showed that, not only had one suer concerned retired from the hall in question, but the said hall had been demolished and another put up in its place.

The scarcity of new productions this week has made many a theatrical organ cast about for "second notices" of certain still running Christmas and other shows; and between ourselves, some few of these shows can do with a few "second notices" to whip up business a bit. Whether it is owing to the fast increasing number of new suburban theatres or not, the fact remains that from Christmas onward theatrical business has not manifested that briskness that it has been wont to do at such times. Many of the thirty London and suburban pantomimes have finished and several others of some importance are finishing to-night, this being some few weeks earlier than is usually the case.

I am afraid, too, that the enormous success achieved by Barnum and Bailey's mighty show of animals, circuses, freaks, etc. (to say nothing of the new incubator for hatching human babies), has severely "knocked" many of our theatres, West End and otherwise, especially at matinees.

As far as regards the purposes of this epistle, the only "second notice" I need trouble you with is the one which—as I foreshadowed—most London theatricals journalists said would be necessary to bestow on Beerbohm Tree's marvelous production of Julius Cæsar at Her Majesty's. Also to Tree's Antony, now that his voice has returned to him after many days.

Well, then, I have this week found the said Tree in really a flourishing condition, putting forth the tender leaves of hope as regards the deservedly fine business and ditto bookings, and being also in excellent histrionic form. His Antony (with voice) is really a strikingly original as well as a powerful impersonation, not the mouthing Marc of the so-called palmy days, but a shrewd-witted, cynical young voluptuary who is rarely moved to anything akin to emotion, until the death of his friend, J. Cæsar, thus moves him. And even then Tree shows, with real art, that Antony is the kind of man to turn even this real grief into a chance for pushing himself forward, and this Antony, like the person in Gilbert and Sullivan's ill-fated opera, Ruddigore, speedily "makes it so." To my thinking, Tree, like Irving and most of our leading actors (barring Willard, Alexander and one or two others), is seldom at his best in any character wherein he has to use his own, natural voice. Like Irving, etc., he comes out best in character parts for which the voice has to be disguised in some form or other. In Antony, however, his own voice stands Tree in better stead than at any time within my recollection of him, which recollection dates back to the time when he was little else than an amateur, and was fain to act even at the old and cheap Garrick Theatre, situated in the not too nicely named Leman Street, Whitechapel, not far from the old Goodman's Fields Theatre, on which limited stage the subsequently great little David Garrick was wont to strut and fret. Touching Julius Cæsar, I have but to add that young Franklyn McLeay's intense and cleverly made-up Cassius grows in popularity, and that he and Lewis Waller, a most persuasive as well as a powerful Brutus, run "Boss" Tree very closely for leading honors.

The Moore and Burgess Minstrels are, at the moment of writing, talking of fixing up a very extravagant travesty on the aforesaid production of Julius Cæsar. A few nights ago I had occasion to interview several of the minstrels concerned in the exploitation of this travesty, and during the process Interlocutor John Kemble, who in olden times wrote a Julius Cæsar skit on your side, fixed me with his glittering eye and held me interested for a good while with his description of the big casts of Julius Cæsar he had seen or had joined in over in the States, such as the three Booths (Edwin, Junius, and Wilkes), also the said Edwin Booth and Lawrence Barrett, etc.

Some little excitement has been added to the theatrical and variety circles this week by reason of the fact that that great authority on the ballet and its dances, the Reverend Stewart Headlam, has this week been permitted by our newest Bishop of London to preach, after having been forbidden so to do for twenty years. Many remember how, in 1878 or thereabouts, the Reverend Headlam was deposed from his curacy for his strong advocacy of ballet dancing and music hall shows generally. Like a good many other enthusiasts, Headlam, of course, went too far. Indeed, to judge from his public utterances, by voice or pen, at that time, one would have thought that ballet dancers and music hall singers were the most necessary of all possible inhabitants of this best of all possible worlds. Headlam was, however, not to be put down by clamor, and he kept pegging away by day and filling a stall at the Alhambra, the Empire, etc., by night, just to show that he had the courage of his convictions. Also he founded a small body of what he called "Christian Socialists," in connection with a certain little guild of his named after St. Matthew, who, as you know, was converted to Christian socialism at the time of quitting the publican or tax gathering profession. Altogether Headlam (whom I always found interesting, whether I met him at shows or elsewhere) stuck to his histrionic, not to say heterodox, guns, and though he seemed to some to opt at times more for the stage than for the Church, yet he undoubtedly manifested considerable earnestness, often sandwiching his sermons and essays with many a more or less erudite essay on the *ronds de jambes* battlements, etc., of stage dancing. And now, after twenty years' protesting and pamphleteering, lo, he has been formally received back into the Church of England, and that, forsooth, without any such recantation as was usually demanded in the not so very old days. And so no more of the Reverend Stewart Headlam—at least not at this present.

Many of us have been sadly disappointed this week. For, look you, owing to numerous reports, communiques and so forth, we were led to believe that at the annual meeting on Wednesday of the shareholders of the Alhambra, often described as "The Premier Variety Theatre of London," there would be quite a terrible combat among all concerned, especially as regards the new candidature of Henry Sutton, the Alhambra's ex-manager, for re-election for that important post. The Suttonites, who were very strong and who boasted of considerable powers for the forcing of certain hands, promised a grand schemozzle and even, contrary to usual custom, invited the press to come in and note the alarums and excursions. But lo, and behold you, at the last moment these Suttonite breathers of fire and slaughter clambered down, and not only notified the press that, as of yore, it could not be admitted, but also actually withdrew their candidate, the aforsaid Sutton, by the advice of their solicitor—forsooth! And so petered out an arrangement that really threatened to be the most exciting incident of what I have already described as a not too exciting week.

The theatrical changes and arrangements for the more or less near future are as follows: Never Again finishes at the Vaudeville to-night, when the theatre will close until the coming of The French Maid from Terry's next Saturday. The Empire management have just fixed a re-engagement with Yvette Guilbert for the forthcoming merry, merry Springtime. George Edwardes is now engaged in preparing for production at Daly's the new Greek musical play written by "Owen Hall" and composed by Sidney Jones, both of whom were concerned in the concoction of that phenomenal success, The Geisha. Sir Henry Irving, who seems to be eager to produce a comedy and to abandon gruesome tragedies awhile, may, I learn, arrange for a comedy by Louis N. Parker. Last night it was everywhere reported that Sir H. had secured the English rights of Rustand's poetical play, Cyrano de Bergerac, in which the Coquelin is scoring so heavily over at the Paris Porte-St.-Martin—the play which Beerbohm Tree recently thought he would purchase, but didn't. At the moment of mailing, however, I learn that our Irving has not yet secured this piece, but that he has only been in treaty for the same.

Last night many of us rushed up to the London Pavilion to see a ball-punching contest, which had been arranged, *coram populo*, a few nights ago, between Louis Geisler, an American-Dutch ball puncher, who is, I understand, not altogether unknown on your side, and Lillie Reed, wife of the ball-punching Billy Tucker. At the hour for the contest, however, Geisler, who had just put a notification in a sporting paper to the effect that he regarded the apparently arranged contest as beneath his notice, elected not to put in an appearance, whereupon the "Pav" manager, Frank Glenister, sent on Lillie, a finely formed and obviously American-raised brunette, and she speedily gave so good a show that she was at once engaged to punch at the Pavilion instead of Geisler.

The picture this week is an excellent likeness of Florence Gwyn Howard, of whom I wrote in a recent letter. She is a clever little woman, with a knack of coaxing wonderful melodies from the not always harmonious banjo.

GAWAIN.

GOSSIP OF PARIS.

A New Operetta—Fate of La Ville Morte—Notes.

(Special Correspondence of The Mirror.)

PARIS, Feb. 3.

Les Demoiselles de Saint Cyriens, produced at the Cluny last week, has received the approval of all our critics, and seems to be on for a run. Paul Gavault and Victor de Cottens, the authors of the book, and Louis Varney, who composed the music of the operetta, may congratulate themselves on their work, for indeed the drolness of the story, the pleasing rhythm of the lyrics and the delightfully tuneful music form an entertainment of unusual merit.

The peculiar provisions of the will of an erratic old Marquis form the basis of the story of the operetta. Away back in 1797 this will was made, and in it the Marquis ordered that his fortune, of a most attractive vastness, should be held in trust for one hundred years, when the most beautiful female descendant of his two favorite cousins (feminine) should inherit it. The years roll on, the fortune meanwhile increasing to magnificent proportions, and the year 1897, which completes the century, finds the rival heiresses much apart in worldly station. One, Antoinette, is a pupil in a seminary at St. Cyr; the other, Marguerite, the wife of an innkeeper nearby. When the will is opened for execution a codicil is found, stipulating that the contestants, in order that their beauty of form as well as of face may be determined, must appear before the judge in the simple costume affected by Mother Eve before fig leaves were fashionable. And this judge, who will decide which of the two has been the more favored with nature's charms, must be the first stranger who enters the gates of the Marquis' estate. Now comes the most laughable situation of all, for there enters just after the reading of the clause, and all unaware of what is in store for him, a young Belgian, a confirmed woman hater, albeit a poet and disciple of Maeterlinck. He is pounced upon and his duties explained to him, whereat his horror and aversion to the honors thrust upon him are comical in the extreme. However, he consents, but at this juncture Antoinette, modest and refined, refuses to conform to the conditions of the codicil, but Marguerite has no scruples, and the stolid Belgian at the sight of her falls in love with her, and awards her the fortune. Marguerite magnanimously offers to share her inheritance with her rival, when matters are given another twist by the discovery of a second codicil. In this document the Marquis in a dying spasm of morality bequeaths his wealth the one who refuses to submit to the test in the previous clause, so that Antoinette becomes the owner of the millions, which she in turn shares with Marguerite.

The roles of Antoinette and Marguerite were portrayed admirably by Mlles. Duberny and Dorville, and Mlle. D'Orgeval, as a young English girl, was charming. The leading comedy work fell to Hamilton, who as the Belgian was excruciatingly comic, and made the hit of the performance.

La Ville Morte is dead indeed. The last run allotted to the play has come to an end, Sarah Bernhardt having contracted to produce Donnay's new play while her tour of the provinces was undertaken. Poetic Signor D'Annunzio's play certainly was, but, equally certain, dramatic it was not. D'Annunzio will leave shortly for Florence, where Duse will produce La Ville Morte, in spite of reports to the contrary. The fate of the play in the hands of the great Italian actress is awaited with interest. The Renaissance will remain closed until Saturday, when L'Affranchie, a comedy by Maurice Donnay, with Guitry and Rosa Bruck in the leading roles, will be produced. Bernhardt's tour through the south will commence about Feb. 15. She will visit Lyons and Nice, appearing in Camille, Phèdre, and Les Mauvais Bergers. On her return, the new play written for her by Romain Coolus will be tried.

At the Folies Dramatiques a burletta, L'Agence Crook and Company, was given for the first time last Friday, and failed utterly. It was taken off after five performances and Mam'zelle Nitouche substituted. A somewhat similar work, with the telephonic title of Allo! Allo! 407 60, produced at La Cigale on Sunday, has been very successful.

Jean Richepin has read his new play, La Martyre, to the artists at the Comédie. Its scene is laid in Rome, and it is thoroughly tragic in character. Mounet-Sully is to play the principal part in the play. Paul Mounet, Mounet-Sully's brother, has also been allotted a very strong part, and the principal woman character has been entrusted to Mlle. Bartet. Richepin is jubilant over the casting of his new play.

Mlle. Reichemberg's farewell appearance is set down for the last week of February. Her retirement will leave a place not easily filled in the Français' *personnel*.

Richepin's other new play, Cascarillo, a romantic drama of Spain and Mexico, is in the hands of the director of the Odéon, and will be produced next season.

Nita, a one-act opera, by W. Legrand-Howland, was produced at the Nouveau Théâtre Monday night, and won much approval. Mrs. Horace Porter, Mrs. Mackey, and Mrs. Rodman Wanamaker were among the patronesses of the event.

Albert Carré is still hard at work on his reforms at the Opéra. He has canceled the engagements of some fifteen artists and made two important engagements—those of Zélie de Lussan and Emma Nevada. Mlle. de Lussan will appear at once, while Nevada will not be heard until next season.

The funeral services of poor Taillaide were held on Tuesday at the Eglise de St. Laurent, in the presence of an immense audience. The funeral expenses, and those of bringing the body from Brussels, were paid by subscriptions from the Société des Auteurs, the Comédie Française, and many fellow-actors.

Calvé's health is such that her physician has ordered her to rest for two weeks, necessitating a change of programme at the Opéra Comique.

Coming productions are: La Pocharde, at the Ambigu; Nouveau Jeu, at the Variétés, and Pamela, at the Vaudeville. T. S. R.

THE STAGE IN ITALY.

Duse to Present The Dead City—Old Authors Neglected—Mascagni in Good Health.

(Special Correspondence of The Mirror.)

ROME, Feb. 10.

Not even Duse could compel the Roman public to accept D'Annunzio's Spring Morning Dream. As actress she was sublime, but the piece fell amid hisses, which the presence of the Queen herself could not quell, and was not played again. Duse's infatuation for D'Annunzio's works is a theme of wonder to all. That she may have an idea of trying the old Greek drama or go back to Alfieri's plays is within artistic possibilities, and her name alone may now be sufficient to make the trial a success, for a time at least. But modern audiences want modern emotions, or, if old plays be revived, they must be able to arouse those emotions which are ever young and with which Shakespeare abounds, but which are not found in old Greek plays nor in all of Alfieri's.

D'Annunzio in his Dead City unearths a Greek subject, the subject allied to the old city of Micene. Shall I tell you the nail on which that subject hangs?—a brother's unlawful love for his sister. Duse is delighted with the gruesome play, and will give it soon here, with Zaccone, the famous interpreter of Ibsen's plays in Italy. Bernhardt was also delighted with the play, but it kept the boards only five nights. What will be its success here? Will the Italian public tolerate the representation of incestuous love on a modern stage? I doubt it. D'Annunzio has returned to the old Greek style in this play, but that style becomes intolerable in modern dress. This is a pity, for some of the language is really beautiful and repays reading. Actresses from Spain, England and America have begged for the rights. But if ever it sees the footights of America, England or Spain I doubt whether it will be more successful than in Paris, where certainly a prudish audience is not usual! I am really glad to quit the nauseous subject.

Duse announces another of D'Annunzio's plays, in which she purposes to appear during her next visit to Paris. It is called Gioconda. She says that she will play also Dumas' Princess of Bagdad and his Princess George. She is splendid in the first, but I do not think that the second will suit her style.

Novelli will be the next Italian artist to visit Paris. He will play pieces, all known to Parisians, as: Michel Perrin, Papa Lebounard, Louis XI., and Yorick's Love. Novelli is now in great grief. He has lost his father, also an old actor, to whom he was devoted, as far as sons are in these days.

Bovio, the author of Purim, has finished his last Biblical play, Leviathan. It will shortly be given in Naples. Few authors like to give a new work in Rome before it has been first baptized elsewhere. Thus Rovetta's last play, The Olive Branch, has been given in Turin. The first act was weakly applauded, the second was yawned, and the third was hissed. In Milan and Genoa it pleased. A play called Seduction, by Butti, a disciple of D'Annunzio, was laughed in Milan because of its title, the play being the reverse of seductive.

Do not think that all Italian plays are bad, however. Our old authors especially really bring out some very good work, but, strangely enough, managers prefer French atrocities and other atrocities from more modern Italian authors. Thus, the grand old playwright, Leopoldo Marenco, has not yet been able to find a company to accept his play, Mother, and to see it played at all has been obliged to have it translated into Piedmontese dialect. In this dialect it has been given in Turin and has been a triumph.

Another old author, Muratori, whose plays used to be acted in a dozen theatres at once, is now silent, and yet he could still write as pleasantly as ever if he could only find a manager to accept his plays.

A little play in two acts, by Bicchi, is the only successful novelty of the last month. It is called On the Pier. We are by the sea, and among the ladies sitting daily on the pier there is one more admired and courted than all. Of course, the other women are against her, but her conduct is irreproachable. However, it is suddenly suspected that she has not been legally married to her husband, and the other women are decided to drive her away from their presence. By degrees her history becomes known. Her real husband is living—he is a dissolute fellow, who married her for her money, then abandoned her, ignoring her existence excepting when he wanted money. There is no divorce in Italy, otherwise she would have been free. As it is, she accepts the name and protection of a good, honest fellow, who determines to fight her battles for her against all the Mrs. Grundys in the world. He has a friend, also, who is of material help to him in the fight. He knows the secrets of all those women who are so bitter against the lonely one, and he threatens to make them public unless persecutions cease. Thus, as every man and woman on the pier has committed some little peccadillo which they fain would conceal from the world, they finally submit, and are as warm in their expressions of friendship to the irregularly married couple as they had previously been offensive. The play ends with these words: "Let him who has not sinned throw the first stone!" The play was written in favor of divorce, which is really wanted in Italy if ever it were wanted anywhere.

Zaccone, tired of novelty—failures—is turning his attention to Schiller's plays, and has been giving Louisa Miller with great success. He may next try The Robbers, which, I think, is still better suited for him.

We have had Mascagni with us lately. He came to direct Lucidi's funeral mass at the Pantheon for the twentieth anniversary of Victor Emanuel's death. Mascagni is looking in splendid condition and laughs at the absurd rumors about his health. He is one of the greatest conductors of this century. He has the natural gift, which no master or school can teach—that is, the magnetic faculty of communicating his ideas to others, who could not if they would disregard the commandment of his bâton. He may be said to have performed a miracle at this mass, for, before his arrival, there had been very few rehearsals, and when he came he found everything in confusion, especially among the chorus. But he soon set things all right, and the final execution was as perfect as it could be. We are now all on the *qui vive* to hear his Japanese opera, Iris, of which wonders are already said. It will be given first in Rome, I hear. Mascagni can risk a Roman first-night, for Rome thinks it made Mascagni with his Cavalleria Rusticana. And it would like to make the success of all his other operas.

Madame Diligenti has had the misfortune to lose her husband and is left with two young children. She is studying Rosalind, in Italian, with a view of giving it in Rome and other towns in Italy. S. P. Q. R.

ALFRED AYRES' APHORISMS.

Experience has made many a bad player. The longer we travel a wrong road the farther we are from the place we would reach.

The less we have to do the less we feel inclined to do. Ease often demoralizes; difficulties seldom demoralize, if ever.

Qualifying words and gestures are things that are seldom, if ever, missed. They yield most when least used, yet they yield much when used with discretion.

He that has a superlative for everything has a superlative for nothing, as he that emphasizes everything with a gesture emphasizes nothing with his gestures. Qualifying words and gestures are things that are seldom missed. They yield most when used least, yet they yield much when used with discretion.

THE VAUDEVILLE STAGE

A CHAT WITH A POPULAR ARTIST.

HELENE MORA.

Occasionally during the Winter season there come days when the air is balmy and the atmosphere has a touch of Spring, which puts new vigor into everyone and makes life seem really worth living. It was on such a day, not many weeks ago, that the writer journeyed to the little village of Bensonhurst on the shores of Gravesend Bay to have a chat with Helene Mora.

The bright morning sun streamed through the windows of the library of Miss Mora's cozy cottage, with such warmth that even the books on the shelves seemed to glow with satisfaction.

The scribe seated himself in a comfortable leather chair, and listened to the singer as she spoke of her early struggles, her past successes and her future ambitions.

"I was born," she said, "in the city of Birmingham, England; "my father was a student and was noted in that part of England as an orator, so it was from him I inherited my ambition to shine before the public. I made my first appearance in the stock company of the theatre in Birmingham, and spent several years there acting and studying. I learned to sing, and having decided to confine myself to that branch of dramatic art, for a time at least, I came to America. That was in 1888, and I have been here ever since. Of course, I have made several trips across the ocean during that time, but I consider America my home, and intend to spend my life here; and, if possible, reach the summit of my ambition in the country where I have been so well received."

"You have been most successful in your present line of work, have you not?"

"Oh, yes; but I am very ambitious. I have worked very hard during the past ten years, and have made up my mind to give the more artistic side of my nature a chance to assert itself. In my present work I am often compelled to sing songs which appeal to the public, but which do not appeal to me at all. Still as long as the public wants them they have to have them, that is all. It is our business to please the public, and naturally we try to study their wants. The prettiest song in my repertoire is "Mona." I take a positive delight in singing it, and yet it never seems to make half as good an impression on the general public as some of the trashy affairs which enjoy a fleeting popularity and are forgotten in a few weeks."

"Is it not your intention to give up singing and devote yourself to an entirely different line of work next season?"

"Yes," said the singer, as her face lighted up with a pleasant smile. "I am a close student of Shakespeare, and spend most of my spare time reading and re-reading his inspired lines. What a delightful recreation it is to take passage after passage, and study out their hidden meaning. What a thrill it gives one when, after puzzling over some especially involved sentence, its full meaning dawns upon the brain. To me Shakespeare is a constant delight, the pleasantest of companions and the truest of friends. I am never lonesome while he is at hand to cheer me with his wit or soothe me with his flowing verse. I have made an especially close study of Hamlet, and it is in the character of the Melancholy Dane that I intend to appear next season. It is not my intention to put on the whole play at first, but I may do it later on. I have watched the progress of vaudeville, and have noted with much pleasure that the patrons of the high-class houses are taking more kindly every day to a better class of entertainment, and I am very confident that a little Shakespeare, properly presented, would be received with appreciation."

"You intend to play the male roles?"

"Oh, yes; my voice and face are adapted for the parts. I intend to bestow great care upon my costume, so that the audience will not be thinking of my sex while I am acting my part. I want to step upon the stage a real Hamlet, not as an actress who is trying to show that Hamlet can be played by a woman. I have seen a good many performances of Hamlet, and I have seen it played so badly at times that I have been encouraged to hope that my efforts may meet with success."

As she spoke, Miss Mora's face beamed with enthusiasm. "I would like to have your opinion of my reading of the lines of the closet scene," she said, "do you mind listening?"

The interviewer did not mind in the least; in fact, he was delighted to form an audience of one to listen to a performer who has held thousands spellbound with the magic of her deep, rich voice. She read the scene marvelously well, and the "audience" expressed its approval very emphatically.

"I am such a strong admirer of good acting in others," said Miss Mora, "that I am anxious to excel myself. The greatest treat I have enjoyed in years was the performance of Tess by Mrs. Fiske. I was held spellbound by her wonderful art during the entire play. The audience, the theatre, everything seemed to fade away, and I was alone in the presence of great genius. When the curtain fell for the last time it took me several minutes to realize that I was in a theatre. Mrs. Fiske's fascinating art had taken complete possession of me, and the realization that I was a mere human being came with the shock one feels on being awakened from a pleasant dream."

Miss Mora chatted on for some time about her plans and ambitions, and when the writer took his leave he carried with him the impression of having spent a very pleasant hour with one of the cleverest and most entertaining women of the stage.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Milton and Dollie Nobles present Mr. Nobles' new sketch, Why Walker Reformed. John W. Ransone reappears as "The Ruler of Greater New York" in full evening dress. Isabelle Urquhart is seen for the first time in a new farce called A Strange Baby, by Sidney Wilmer and Walter Vincent, who also appear in her support. The other attractions include Musical Dale, in his unique act; Juan Caicedo, wire walker; Jessie Couthoui, reader and mimic; Carpos Brothers, acrobats; Banks Winter, tenor; John and Nellie Healey, comedy duo; R. J. Brown, musician; Alfredo Holt, mimic; Amy and La Van, aerial act; Nelson and Milledge, comedy duo; Fred St. Onge, tramp bicyclist; McMahon and King, plantation specialty. The animated song sheet remains, with a big chorus of negroes.

Tony Pastor's.

John Kernell is featured at the head of a bill which includes Beatrice Moreland, assisted by Herbert Sears, in a new sketch by George M. Cohan; William T. Carleton, baritone; Wormwood's dogs and monkeys, Lew Bloom and Jane Cooper, sketch team; Hyberta Pryme, soubrette; George E. Austin, wire comedian; Sheffer and Blakely, comedians; Bobby and Kitty Emmett, comedy duo; Foster and Lewis, sketch team; Ray Irvine, serio-comic; Holmes and Waldon, musical comedians, and Tony Pastor in new songs.

Weber and Fields' Music Hall.

Pousse Cafe is still the main feature of the bill, with its big cast and bevy of pretty girls. In the olio are the Russell Brothers as the Irish servant girls, Montgomery and Stone, comedians and dancers, and the Two Abaccos, acrobats.

Harlem Music Hall.

The Broadway Burlesquers, with two burlesques and a good olio, play a return engagement. Lizzie B. Raymond is an added attraction.

Koster and Bial's.

The Avolos, bar performers, are the newcomers this week. The rest of the bill is made up of Julie Mackey, contralto; Charmion, trapezist; Delmore and Lee, ladder performers; De Bessell, clay modeler; the Six Picchiani Sisters, acrobats; the De Kock Troupe, gymnasts; Silvern and Emerie, ring performers; the Kurachins, on the perpendicular poles; Raffin's monkeys, and Clarisse Agnew, soubrette. Max Gabriel's orchestra continues a feature.

Pleasure Palace.

Cora Tanner makes her vaudeville debut, assisted by Louis F. Massen, in Sir Charles Young's play, Drifted Apart. The other performers are George Fuller Golden, comedian; Lydia Barry and George Felix in a comedy sketch, Morris' pony circus, T. Nelson Downs, coin manipulator; Will F. Denny, topical vocalist; W. H. Windom and his quartette, the Sa Vans, acrobats; Lewis and Elliott, comedy duo; McBride and Goodrich, jokers and dancers, and Beeson, Miles and Lulu. The biograph is retained, with a view of the Maine as a special feature.

Proctor's.

Minnie Seligman continues her engagement, presenting a short version of Carmen. The other performers are Barney Fagan and Henrietta Byron, comedy duo; Irene Franklin, soubrette; A. O. Duncan, ventriloquist; Ray L. Royce, comedian; Sam, Kitty, and little Clara Louise Morton in a singing and dancing act; Mazuz and Mazette, comedy acrobats; Hall and Staley, comedians; the Kins-Ners, acrobats; Harry Fredericks, comedian; Swift and Chase, musical comedians; Maitland and Richards, duettists; Mary Arriotis, strong woman; Frank Cushman, comedian, and Leonidas' cats and dogs.

THE BURLESQUE HOUSES.

SAM T. JACK'S THEATRE.—The production of the new burlesque, Klondike, has been deferred, big business persuading Manager Jack to continue The Model, and the excellent olio.

MINER'S BOWERY.—The Vaudeville Club Burlesquers supply the bill for this week.

THE LONDON.—Weber's Parisian Widows have returned to town for a week.

MINER'S EIGHTH AVENUE.—Robie's Bohemian Burlesquers are amusing the Westsiders.

THE OLYMPIC.—Scribner's Columbian Burlesquers are the week's entertainers in Harlem.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Tony Pastor, as full of exuberant spirits as a healthy ten-year-old boy, sang his parodies in first-class style, winning numerous encores. Florence Bindley's specialty made one of the biggest hits of the bill. Her sleigh bell solo, in which she gives her imitation of Sousa leading his band, caught the house as usual. J. K. Emmet and Anna Mortland were seen once more in A Honeymoon in a Harlem Flat, which has just enough human nature in it to make it a pleasing play for most audiences. Miss Mortland is a very clever performer, and outshone Mr. Emmet at every point. Imogene Comer sang several powerfully dramatic songs with her usual force and feeling, and won several recalls. Dick and Alice McAvoy, who have always been favorites here, repeated their success as "The Hogan's Alley Kids." They have been on the road for several months, and their act was more or less of a novelty. Irene Franklin, who has self-possession enough to supply half a dozen soubrettes, sang several songs, mostly of the coon variety, and repeated the hit she made here several weeks ago. The Donovans were welcomed home after their long absence, and "kidded" each other as usual. The Silvers sang some songs with illustrations. The Newsboys' Quintette sang and shot craps. Keno and Welch kicked each other all over the stage in the good old-fashioned knockabout style. Others in the bill were Clark Gibbs and Lew Simmons, the Carlons, Hart and Mlle. Bessie, Burto, the juggler, and Minnie Rinehart.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Pousse Cafe had a new layer of fun added last week, and that with the other ingredients made it a very palatable concoction to the thousands of fun-lovers who crowded the little hall throughout the week. Ross, Dailey, Kelly, Bernard, Weber and Fields and the others are as funny as ever, and will continue to be so until the flowers bloom in the Spring. The olio was headed by Joseph Hart and Carrie De Mar, in Mr. Hart's skit, The Quiet Mr. Gay. They met with the approval which has greeted them everywhere since their advent into vaudeville. Gertrude Mansfield sang several ballads very charmingly, and Albartus and Bartram juggled their clubs with much dexterity.

PLEASURE PALACE.—The first week of the house under the business management of J. Austin Fynes passed off very successfully. A great improvement was noticed, especially in the lighting of the stage, and the performance was run off with the proper snap and spirit. A number of small changes have been made in the front of the house, which add greatly to its appearance and the comfort of the audience. Mr. Fynes has a number of improvements under way, which, when completed, will almost completely transform the house. The biograph was seen here last week for the first time, and it pleased the patrons of the Palace immensely. Maurice Barrymore presented A Man of the World for the first time at this house, with his usual success. Frank Bush kept the house in an uproar of merriment with his "Yiddish" stories, many of which were brand new. His act was neat and thoroughly clean. Ray L. Royce caught the fancy of the audience from the start with his various impersonations, all of which are excellent. The Mimic Four (Van Duzer, Nicholson, Brock and Horan) presented their smart, up-to-date sketch, in which they introduce a little of everything with great success. They are hard-working, ambitious young men, and they deserve to succeed. Georgia Gardner and Edgar Atchison Ely (the Atchison has been tacked on since he was last seen here, as he was probably jealous of the long name of his partner, which used to take up twice as much space as his own on the bills) presented their sketch, A Funny Mistake, arranged from The Two Lunatics. They have put more singing and dancing into the skit, and it is a great improvement. They received two recalls on the occasion of THE MIRROR man's visit. Caicedo, the wire king, had not recovered sufficiently to be able to do his act. Snyder and Buckley made their accustomed hit with their conglomeration of fun and music. Harry C. Stanley and Adelle Jackson made their first appearance in New York since their return from a successful tour of the West and the Pacific Coast, and won plenty of laughs with their burlesque travesty act. Miss Jackson's singing and Mr. Stanley's clarionet imitation were the features of the sketch. Hill and Whittaker pleased with a very refined musical and singing act. De Moss and Mais sang with the assistance of some pictures thrown on a sheet. The Brothers Morello did some good acrobatic work, and Le Claire and Hayes made a hit with their cake walk.

KOSTER AND BIAL'S.—"Jennie Yeamans in tights" created a mild sensation a couple of weeks ago, but her daring deed was eclipsed last week by pretty Julie Mackey, who put on "The Lost Chord" in tights. Just think of Sullivan's masterpiece coming before an audience in a pair of pink fleshings. And then, just think of the courage of a singer who can go on the stage of a music hall at ten minutes after eleven, when the house is almost "daffy" from the strain of waiting to see Charmion remove her "whatdoyoucallems" and make them listen to that masterly but mournful composition? To Miss Mackey's credit, be it said, she sang the selection so well, that there was quite a little applause as the pink tights and the last notes of the sombre song disappeared into the wings. She also sang "There's a Little Star Shining for You" and "I Can't Think ob Nothin' Else but You." The rest of the bill was the same as the week previous, and gave satisfaction. Acrobatic acts were as usual in the majority. They seem to be very popular here, as they afford the spectators a chance to chat without disturbing anybody. The Six Picchiani Sisters, Delmore and Lee, Ajax, Silvern and Emerie, the Kurachins, the De Kock Troupe, Charmion and Raffin's monkeys presented gymnastic acts. Lottie Collins sang the same old songs and De Bessell molded faces from Clay, while MAX Gabriel's orchestra furnished sweet music.

SAM T. JACK'S THEATRE.—The Harem of the Effendis, somewhat condensed, was retained as the first part. New songs and stories were introduced, and Fatima's dances, a pleasing feature, were continued. Carrie Thomas made a most attractive interlocutrix. In the olio the Stars of the East, a troupe of Arab acrobats, did the usual flip flaps and other stunts, and went well. Collins and Wills had a fair sketch. Worth and Marshall were below par in their comedy act. Senator Frank Bell gave a stump speech that won a good many hands. Burke and Scott pleased the house with some bag punching and boxing. James F. Hoey was seen in his usual act, which was worn out some time ago. It is about time he found some new material. Living pictures, artistically posed and grouped, were introduced between each number. The burlesque, The Model, closed the bill. Jennie Yeamans is good in the leading part, and Charles Banks, Robert Van Osten, Mike Nibbe, and George Behan do good work. Large business was the rule.

HARLEM MUSIC HALL.—A bill that has not been surpassed here drew large houses all the week. George Fuller Golden told of his friend Casey for almost half an hour, and yet the house wanted to hear more. Mr. Golden is without a rival in his line, and tells his stories so well that one never tires of them. Ed Latell, in his musical act, had lots of applause. He is constantly changing his stuff, and his new imitations on the banjo were excellent. The unique sketch of Al. Leech and the Three Rosebuds also scored. It is very amusing throughout, Leech's eccentric dancing being its best feature. Leona Lewis sang pleasingly "Jolly Josie" and other popular songs, and exhibited her electric light chorus. Hugh Stanton and Pauline Willard were seen in A Wife by Advertisement, which gives both ample scope for their abilities. Ward and Curran's well-known act was another winner. Mlle. Rosi did some remarkable feats of equilibrium. Johnny Carroll caught on with his songs, and Barr and Evans' comedy sketch was excellent.

PROCTOR'S.—Minnie Seligman continued to present W. S. Gilbert's Comedy and Tragedy, to the great satisfaction of crowded houses. She was honored by having her name hung on the outer walls in blazing incandescent lights which could be read a block and a half away. The rest of the bill was excellent in every way. Eugene O'Rourke presented a new farce by Edgar Smith, called A Freeze Out, which made quite a favorable impression. He was assisted by Jessie Gardner-Girard and a Miss Wilton (first name not given), Al. Fields and Belle Stewart, who were specially engaged on Monday, on account of their success at the Sunday concert on Feb. 13, made one of the biggest hits of the bill. Their act is full of bright songs and sayings, and is characterized throughout by ginger and go. They are both good single performers, and their combined talents show to great advantage in the new act. John Kernell rattled off his quaint remarks, and read his funny epitaphs in his usual retiring, unassuming way. He is a promising performer, and will no doubt become popular. Walz and Ardell presented a neat and refined sketch in which Miss Ardell sang some very catchy songs, and Mr. Walz proved himself a rival of Ben Harney as a first-class rag-time pianist. Charles T. Ellis was as successful as ever with his sketch, Mrs. Hogan's Music Teacher, in which Mrs. Ellis assisted. T. Nelson Downes' unique coin palming act made a big hit. Nellie Burt's rag-carpet-time dances caught the house as usual. She introduced an original way of wearing long black gloves. Evans and Vidocq won lots of laughs with jokes taken direct from Janson's Encyclopædia. Hayes and Bandy's dance steps were frequently interrupted with applause. The Three Polos and Johnson Davenport and Lorella did excellent acrobatic acts. The Original Deltorellis did their copyrighted and trade-marked musical act with much success. John A. West, the off-hand musical comedian, scored a hit, and Niedert, the trick bicyclist, handled his wheel effectively.

KEITH'S UNION SQUARE.—Charles A. Stevenson, assisted by Ysabel Haskins and Frank Connor, presented a new one-act play called In Honor, by Kenneth Lee. It deals with the love of two men for the same girl, who transfers her affections readily from one to the other, being controlled entirely by the bank account view of life. In the end she gets neither of the men. The play did not prove a marked success. Pitrot, the facial mimic, and his proteges, Mlle. Ancion and El Zobedie, were among the star attractions, and all three scored big hits. Pitrot impersonated several well-known musical directors and composers, and led the celebrated Katzenstein orchestra in various short selections very effectively. His other impersonations and his catch word, "imitaash," made their usual hits. His impersonation of Bryan was received with great applause. El Zobedie went through his very difficult feats of contortion with great success. Mlle. Ancion did some remarkable tricks on the trapeze, without the use of a net, and was warmly applauded. Charming Mary Norman made her reappearance after a long absence, and scored a genuine triumph in her artistic and highly entertaining monologue. Too much praise cannot be given this gifted young woman, who entertains without the assistance of a supporting company, and who does not have to have sketches "especially written" for her. Her selections are evidently the work of her own fertile brain, and she deserves all the more credit on that account. She has, by dint of perseverance and very hard work, made a secure place for herself on the top rung of the ladder of high-class vaudeville. It is a positive delight to the intelligent spectator to watch her as she portrays the peculiarities of the girls of New York, Boston, Philadelphia and Chicago. In the matter of dress Miss Norman displays the excellent taste one would expect from a woman of her talent. Annie St. Tel, "The Bounding Antelope," justified her soubriquet by presenting some very graceful terpsichorean specialties, which met with emphatic approval. She introduced a few novelties which scored decided hits. Gertrude Haynes, who is a clever comedienne as well as a talented musician, must also be counted among those who succeeded in pleasing the discriminating Keith audiences. The little remarks with which she diversifies her programme of musical specialties are very bright, and her act in its entirety is highly entertaining. The animated song sheet, with Josephine Gassman as soloist, continued its run with the same success as before. Miss Gassman has a couple of the smallest pickaninnies ever seen here, and introduced them during the rendition of "Mammy's Pumpkin Colored Coons." The smaller one cannot be more than three years old, and he made an immense hit with his funny little walk. "Take Me Back, Babe" was the song sung by the "animated chorus." The Americus Comedy Four introduced some up-to-date tricks, including a short travesty on Pitrot's work, which was very good indeed. Alexander Heindl played charmingly on the 'cello, and Forbes and Doyle, Derenda and Breen, Ford and Dot West, W. J. Marsh, and the Fansons contributed pleasing numbers.

THE ACTORS' FUND BENEFIT.

Owing to the fact that THE MIRROR goes to press on Saturday with this number, it is impossible at this writing to give an account of the

AN ENGLISH FAVORITE.

MRS. CHARLES LAURI.

Above is a picture of Mrs. Charles Lauri, the wife of the celebrated English clown and animal impersonator. Mrs. Lauri, as may be seen from her picture, is a very pretty woman, who knows how to pose gracefully before the camera. She is a clever performer as well, and has appeared with great success in various prominent productions in England.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

HOWELL HANSEL

(FORMERLY "THE MAN UP-STAIRS")

WILL RETURN TO VAUDEVILLE

Producing His New Sketch

"THE COLLEGE STUDENT"

At HYDE AND BEHMAN'S THEATRE, Brooklyn, Week of Feb'y 28.

AT LIBERTY FOR NEXT SEASON FOR RESPONSIBLE PARTS.

CHAS. B. NELSON AND MAMIE MILLEDGE

RECENTLY CLOSED A TWENTY WEEKS' SUCCESSFUL ENGAGEMENT WITH SHANTY TOWN COMPANY.

A Few Opinions of the Press of CHAS. B. NELSON AS FELIX McGLYNN and MAMIE MILLEDGE AS WIDOW MOORE.

Times-Herald, Chicago—Charles B. Nelson makes an admirable presentation of the conspiring villain so common in Irish plays, and is never guilty of overdrawing the character.

Milwaukee Wisconsin.—Charles B. Nelson, as Felix McGlynn, very ably assists, in the character of an Irishman a little above the common people of Shantytown, and with just enough brains to take advantage of his neighbors now and then.

Chicago Evening Post.—Charles B. Nelson, too, deserves praise for his Felix McGlynn, a typical Irish wardheeler and schemer, who conspires to swindle Maloney out of his patch of ground which contains valuable granite.

Toledo Bee.—The supporting company is strong. Charles B. Nelson's Felix McGlynn was a meritorious piece of work. McGlynn is a scheming, double-dealing Irishman, the villain of Shantytown, and Mr. Nelson's illustration of the character could not be improved upon.

Times-Herald, Chicago.—Mamie Milledge, as the Irish Widow Moore, anxious to forsake the emblems of her widowhood, represents the character accurately and without extravagance.

Chicago Journal.—Mamie Milledge, who as the Widow Moore struck, like Nawn, the actual note of sweet, childlike, exasperating contrariness so characteristic of the Irish peasantry.

One of the best bits of acting in the piece is the Widow Moore of Mamie Milledge. She gives one of those fiery, irrational, good-hearted, quick-tongued Irish women everybody knows, and lends it a delicious air of nature and content.—**Amy Leslie.**

Louisville Dispatch.—Besides Mr. Nawn, whose work is excellent, there are other members of the company worthy of special mention. Mamie Milledge as Widow Moore does a fine piece of character work that is not overplayed.

Indianapolis Journal.—Mamie Milledge's Widow Moore being particularly good. The widow is a fit companion piece in character work to Mr. Nawn's Maloney, and was rewarded with great appreciation from yesterday's audiences.

HOME ADDRESS, 234 EAST 21st STREET, NEW YORK CITY, N. Y.

WEEK OF FEB. 21st, UNION SQUARE THEATRE, NEW YORK.

big benefit for the Actors' Fund at Koster and Bial's on Sunday evening, Feb. 20. A complete story of the affair, with its artistic and pecuniary results, will appear in next week's MIRROR.

THE LADY OF THE ROWAN TREE.

Lillian Burkhart, the indefatigable star, who, unlike most of the legitimate performers who go into vaudeville, believes in producing several new plays every season, put on her new fairy play, The Lady of the Rowan Tree, a Hallowe'en idyl, by Grant Stewart, at Keith's Bijou Theatre, Philadelphia, on Monday, Feb. 14. According to the Philadelphia papers the piece scored an emphatic hit, and in it Miss Burkhart achieved the greatest success of her career.

The main idea of the piece is not exactly new, but it has been handled deftly and delicately by Mr. Stewart. A youth of the present day, musing on Hallowe'en in his "den," recalls a legend about the effect of dropping three rowan-berries into a cup of water at midnight. Just for the fun of the thing he drops the berries into the cup. To his amazement a fairy immediately appears, and then follows a scene in which up-to-date things and fairy ideas are contrasted in a very amusing way. He falls in love with the fairy, but when he kisses her the spell is broken, and she fades away into fairyland again. There are several very amusing incidents, including a little tipsy scene brought about by the fairy's curiosity regarding the contents of a decanter. The illusion of the arrival and disappearance of the fairy is an entirely new invention, and is very effectively managed. Caryl Wilbur assisted Miss Burkhart very effectively as the *blasé* young man.

Miss Burkhart is to be congratulated once more. She deserves her success, as she works very hard to please the public. Ever since her advent into vaudeville she has been constantly employed at a large salary, simply because she has changed her plays frequently and always has something fresh and novel to offer when she plays return engagements. If the other legitimate actors could only realize the advantage of this method, instead of sticking to one hackneyed piece, they would find vaudeville as pleasant and profitable as Miss Burkhardt has, and the public and managers as well as they themselves would be the gainers.

HENRY BAGGE HAS A GOOD SKETCH.

Henry Bagge, assisted by Lorraine Dreux and Edwin Wallace, put on a new sketch called A Tragedy in Bohemia, by John M. Morton, at Tony Pastor's Theatre on Wednesday afternoon last. It tells the story of an elderly Lothario with a young wife, who disappears for a few days, and turns up with a youth whom he has met during his wanderings. Neither of them has a distinct recollection of anything that has happened. In glancing over the morning paper they read of a terrible murder, and as the descriptions of the suspected persons tally with their own they become convinced that they have done the deed. A later edition of the paper tells of the capture of the real culprits, and their anxiety is relieved. The old man discovers that the boy is his nephew, and everything ends happily.

The piece contains some very funny lines and situations, and was so well played that the players got a very hearty recall from the large audience, which followed the play with much interest. On the strength of its success on this occasion Mr. Bagge has booked an engagement at Proctor's for the week of Feb. 28, and ought to have no difficulty in filling a long and profitable season in the best vaudeville houses. Tony Pastor sat in a front seat at the trial, and laughed as heartily as any one in the house.

WORCESTER THEATRE BURNED.

The Bijou Theatre, Worcester, Mass., was burned at an early hour on Friday morning. Manager Jules E. Offner and his wife, who lived in the building, had a very narrow escape. They were asleep when the fire broke out, and it was only through the heroic efforts of the firemen that they were rescued.

The loss is estimated at $50,000. The building was formerly the old Front Street Exchange, and was the only theatre in the city before the war. George H. Batcheller, of Providence, is the lessee of the house, which has been run very successfully by Mr. Offner as a high-class vaudeville theatre for some time past.

HANSEL BACK IN VAUDEVILLE.

Howell Hansel, who has been the leading man at the Park Theatre, Brooklyn, since August, will return to vaudeville in a sketch of his own writing called The College Student, which he will produce at Hyde and Behman's Theatre, Brooklyn, next week. One of the biggest hits ever made in vaudeville by a legitimate actor was Mr. Hansel's production last season of Augustus Thomas' play, The Man Upstairs, and he expects to duplicate that success with his new sketch.

VAUDEVILLE JOTTINGS.

A very interesting interview with B. F. Keith was published in the Boston *Times* of Feb. 6. In the course of his chat, Mr. Keith spoke of many things which had impressed him during his European trip.

Marion Elmore and Lena Merville will probably make a tour of the vaudeville houses in a new sketch.

THE MIRROR acknowledges the receipt of a copy of the *Rag-Time Herald*, published by Morton and Revelle. It contains some interesting information concerning "smoke-talk" and "rag-time words."

Chief Kipley, of the Chicago police force, has taken steps to suppress coarse jokes and vulgar performances at the cheap variety houses in the Windy City. Verily the day of miracles has not passed.

Walz and Ardelle, the popular comedy duo, will shortly produce a new sketch, which is being written for them by Kenneth Lee.

Zelma Rawlston has issued a very attractive circular to managers, containing some excellent pictures of herself and a large collection of favorable press notices.

A postal card was received from the Chief of Police of Binghamton, N. Y., last week telling of the disappearance from that city of one Leon W. Hill, a thief, who is said to have been connected with various theatrical co.'s.

The scenery of the Star Theatre, Cleveland, O., has all been repainted.

The Three Angels Sisters, in their charming singing and whistling specialty, scored a decided hit at the entertainment given on Tuesday evening, Feb. 15, at the Lenox Lyceum.

The living pictures have finished their long run at Proctor's.

Will Kilroy and Mae Britton are meeting with success presenting the "Getthemoneygraph," a burlesque on the illustrated song idea.

The Loretts will return to their old act, which they presented with success from 1884 to 1889. They will make a feature of Shadowgraphs.

Letta and Minni, two European hand balancers, will make their American debut at the Pleasure Palace next week. They are said to be very clever performers.

The excellent bills offered at the Harlem Music Hall have secured for the house a large regular clientele, and business is very satisfactory. Manager Samuel Tuck, by his able management and his affability, has made himself very popular with the patrons of the house.

Rita Durand, who is doing the animated song sheet with Gus Hill's Gay Masqueraders co., was compelled to take a special train out of Portsmouth, Ohio, to reach Cincinnati early on Sunday morning.

Four New Vaudeville Sketches

(NEVER PLAYED)

WHERE THERE'S A WILL THERE'S A WAY (comedy—1 lady, 2 gentlemen).

ON THE ABYSS (strongly dramatic—1 lady, 2 gentlemen).

ACTOR AND AMATEUR (comedy—1 lady, 1 gentleman).

WHY NOT? (comedy—1 lady, 1 gentleman).

EDWARD E KIDDER.
The Lambs, 70 W. 36th St., N. Y.

Rehearse Your Sketches!!

Many Vaudeville acts have been ruined for lack of proper and efficient rehearsal. After receiving many applications, Mr. Leopold Jordan, member American Dramatists' Club, and formerly with the most influential Dramatic and Operatic firms in England, Australia and America, has decided to thoroughly rehearse Vaudeville Artists in their specialties, and also to furnish original and novel Vaudeville material of all kinds, including Sketches, Operettas and Songs.

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Author of the successful burlesque,
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Burlesques, farces, sketches, etc., written to order. Special writer for Miss Clara Morris, Mr. and Mrs. Sidney Drew, and the majority of the leading vaudeville stars here and in England.
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Single and Double specialties. Both play parts.
AT LIBERTY AFTER FEB. 26.
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JOHN WILSON AND BERTHA WARING

COMEDIAN COMEDIENNE

EMPIRE PALACE PANTOMIME, Edinburgh, Scotland.

The Unanimous Endorsement of the English Press.

The Era says: In the hands of Mr. John Wilson the important character of Baron Badelotte was highly original and continuously diverting. This favourite comedian is practised in those eccentric peculiarities of speech that have come to us from the Far West, and is a grotesque dancer of remarkable talent. He had many opportunities and his hard work was warmly appreciated.

The Glasgow Herald says: Chief of the gallant band of fun providers is Mr. Joan Wilson, who on Saturday night won a secure place in the popular regard with amazing and deserved rapidity. It is hard to tell wherein the secret of humour lies, and how it is that the words which in one man's mouth sound irresistibly comic fall "stale, flat, and unprofitable" from the lips of another; but it is a fact that the time quickly came, so pronounced was the thaw of the Edinburgh critical temperament, when Mr. Wilson could not utter the briefest sentence without a broad smile appearing on the faces of his audience—all this happening to his evident surprise, if one may judge from the solemn immobility of his own countenance.

The Scotsman says: Of the comedians the chief are Mr. John Wilson and Miss Bertha Waring, who lift the parts of the Baron and Baroness out of the usual rut, and impart to them a spicy flavour which is quite refreshing in its originality. Their humour is of the kind peculiar to the other side of the Atlantic, and it is emphasised by some smart and very amusing "business," which never fails to raise a laugh. Both work hard, and their efforts were heartily appreciated, Miss Waring receiving a cordial encore for her coon song and dance.

The Edinburgh Evening Dispatch says: As for Mr. Wilson, the Baron, he may truly be given a first place in ensuring the success of the entertainment. Of the multitude of comedians who will be playing in pantomime this season there will be few to surpass him in smartness and drollery, and when things get settled down he ought to make this pantomime "hum."

The Edinburgh Evening News says: For the adequate performance of this extravaganza the management have engaged a strong company. In Mr John Wilson, who plays the wicked Baron, we have as good a pantomimic artist as can be found anywhere. Gifted with a fine humour of the unconscious order, he is also an acrobatic dancer of the best, and whilst he is on the stage laughter is the order of the day. He is ably seconded by Miss Bertha Waring, who is an able eccentric dancer, and does a "coon" song and dance which will be one of the popular numbers.

The Stage says: The principal comedian, Mr. John Wilson, keeps the house in continuous laughter by his quaint and dry style of humour. He plays the Baron admirably, and is ably assisted by Miss Bertha Waring as the Baroness. This lady's clever singing, smart dancing, and amusing business place her in the front rank. Several specialties introduced by Wilson and Waring are exceedingly interesting and mirth-provoking features.

The Dispatch says: The pantomime is now going merrily, and thanks to Mr. John Wilson there is a good deal of hearty laughter from beginning to end of the performance. He is ably supported by Miss Bertha Waring, whose dancing is one of the features of the pantomime.

The Edinburgh Weekly Scotsman says: Mr. John Wilson, as the Baron, is the life and soul of the piece so far as its humourous aspect is concerned. Quaintly droll in his appearance, he has the qualities that make for success in a comedian. His business is, to use an Americanism, "real diverting," and his gestures, voice, and facial expressions are all utilized, and that successfully, to provoke laughter.

The Herald, Glasgow says: As the Baroness, Miss Bertha Waring is a distinct success, and one scarcely knows which to praise most—her perennial vivacity as an actress, her bright singing, or her clever dancing.

The Era says: The Baroness Badelotte, rendered in first-rate style by Miss Bertha Waring, was a performance of quite a novel kind, conceived and carried out in the true spirit of extravaganza. It certainly made a hit, and should attract admiring attention all through the season. Miss Waring has a fine idea of fun, possesses unflagging energy, and is a really delightful dancer.

The North British Advertiser says: But the great attraction throughout the pantomime is assuredly the Baron—a real bad lot—taken by Mr. John Wilson. He is indeed one of the best actors on the stage in his own particular line, and whenever he appears laughter and admiration alternately reign supreme—laughter at his quaint sayings, comical gestures, and facial changes of expression, while all admire the ease and abandon in his appearances on the stage, and the apparent want of any great effort to perform anything he does. One of the most comical scenes is where he is attacked by the two minions of the lawyer, who strip him of his clothing. He does not utter a single word, and yet his looks and gestures speak quite as eloquently as words could do.

The Era's second notice says: Mr. John Wilson is intensely amusing as the Baron, his opportunities are many and of these he takes full and effective advantage. His popularity with the audience seems unlimited.

The Illustrated Edinburgh News says: The principal figure, in a cleverly written book, is the Baron Badelotte, and that part is excellently filled by Mr John Wilson. This comedian, who might well be called America's Dan Leno, lends to the part a vast amount of originality of a kind distinctly new to Edinburgh audiences. His quaint, dry, sleeper-like style of humour at once captivates the audiences, and whenever he is on—and seldom is he off—the house is invariably kept in a continuous roar of laughter. He works hard, and some idea may be gathered of the nature of that work when it is stated that he changes costumes no fewer than 15 times during the pantomime.

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so as to rehearse the chorus of negroes she uses in every city. The co. followed on a later train.

Neil and Stella Litchfield, who have been playing societies and lodges in New York State for the past two months, are at present visiting Mr. Litchfield's old home at Turin, N. Y.

Harry Thomson will open at the Tivoli in Savannah on Feb. 28. He is also booked for a return engagement over the Castle circuit beginning May 9.

Wills and Loretto, who made a big hit at Poli's New Haven Theatre last week, have been re-engaged for a return date at that house in April. They are one of the features at Keith's Boston house this week, with Hyde and Behman's to follow, week of March 28.

The Willett and Thorne Comedy co., after a successful tour of the Western houses, have returned East to fill re-engagements over the Keith circuit, at Hyde and Behman's and other houses. They have also signed with J. W. Gorman, of Boston, to play his circuit of Summer resorts.

Louis Waldron, proprietor of the projected Music Hall on the Boulevard, has established an office downtown.

It is more than likely that Mrs Oscar Hammerstein will become the lessee of Olympia, and that Mr. Hammerstein will be installed as manager. Arrangements were practically completed last week for this setting of the affairs of Olympia, and it will probably be reopened in a few weeks.

Sam Bernard was presented with a very handsome cigarette case by the Columbia College students last week as a testimonial of their appreciation of his courtesy in coaching them in an amateur production recently.

B. F. Keith sent a check for $200 to the Women's Press Association, of Boston, last week.

Milton and Dolly Nobles are back in town, and are presenting Why Walker Reformed at Keith's Union Square this week.

The name of the new manager of Keith's Union Square Theatre has not yet been announced. It will be made public before the end of this week.

Ethel Kendal, the daughter of Mr. and Mrs. Kendal, the well-known English players, will shortly make her debut in vaudeville at the Pleasure Palace. It seems that Miss Kendal was very anxious to go on the stage, but her parents objected, so she came to America to make her own way in the profession. General Manager Fynes has heard her sing, and feels sure that she will make a good impression.

Several notable names were added to the list of vaudeville recruits last week. Chief of these is J. H. Stoddart, who will appear at the Pleasure Palace on March 7, in One Touch of Nature, supported by Eleanor Moretti. Louise Thorndyke-Boucicault and Max Figman will appear at Proctor's Twenty-third Street house, on the same date, in Mrs. Hillary's Regrets. Cora Tanner and Louis Massen are making their vaudeville debut this week at the Palace in Drifted Apart. Next!

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—There will be specially interesting vaudeville bills in the Boston Theatres week of 21. At Keith's the second and last week of Alice Atherton's engagement offers the last opportunities of seeing this artist, who has made a big success here, while the theatre has been crowded by her admirers of years ago. Among the other attractions are Willis P. Sweatnam, Herbert Cawthorne, and Susie Forrester, Harry Parker's dogs, Brothers Fortuni, Harrigan, Bessie Gilbert, Gertie Cochran, Gertrude Haynes, the Harbecks, the St. Belmos, Sophie Burnham, Dixon, Bowers and Dixon.

Carrie Tutein heads the vaudeville attractions at the Grand, this being her first engagement in Boston for a number of seasons. The other attractions are Lavarine and Leseur, Louis Beauvais, Miles and Ireland, the Ventinis, Merrit and Gallagher, and Martin Heywood. The drama, Blue Grass, is given by Miron Leffingwell and the stock co.

Manager George C. Francis has secured a strong attraction for the Palace in the London Gaiety Girls, with the two burlesques King Kokomo and An Outing Party. The specialty part of the programme is given by the Herbert Brothers, Hogan and Glenroy, the Belmonts, Victoria, the Arline Sisters, and Tot Guichard.

There will be a big run on the Lyceum, the attraction being the Gay Girls of Gotham, with as strong an olio as the Lyceum has seen for a long time.

Reilly and Wood's co. will be at the Howard Athenæum next week, giving in its own olio Pat Reilly, the Three Gardners, Froebel and Ruge, the Deonzo Brothers, the Fanchoneti Sisters, Eulalie, the Lane Sisters, Frank D. Bryan, and the Eldridges. The house olio will be headed by O'Brien and Havel, and the animated song sheet, which will be introduced by Irene Hild, and will include Whitely and Bell, the Walsh Sisters, Marion and May, Mamie Payne, Godfrey and Ruggles, Riggs and Leary, and Carrie Monroe.

For the week at Austin and Stone's there will be in the vaudeville bill The American bioscope, the Three Rawley Sisters, the Sansoni Sisters, Ella Morris, Kilroy and Britton, Alice Sablon, the Kenny Brothers, Mosher, Beatrice Gambles, Scanlan and Worland, the Cooper Brothers, Billy Burke, and Charles and Mynnee Burronghs.

Alice Atherton was ill and disappointed audiences at Keith's part of this week, but she has recovered and resumed her position in the bill.

Stanley Whiting and his Fay Foster co. made a big hit at the Palace last week. His act goes better than ever and his debut as manager was under equally favorable auspices. JAY BENTON.

PHILADELPHIA, PA.—The Bijou Theatre for week of 21 announces a programme of superlative excellence. Lillian Burkhart has made the hit of the season, remaining for a second week with her fairy legend, The Lady of the Rowan Tree. It is a most beautiful and entertaining conception. Miss Burkhart is ably assisted by Caryl Wilbur, who is a pleasing and thoroughly good actor. Joseph Hart is a new feature here and will present The Quiet Mr. Gay, assisted by Carrie De Mar. The animated song sheet, Alice Raymond, John Kudkamp, Smith and Campbell, Ed Latell, Newsboy Quintette, Ford and Dot West, Four Luciers, Kurtz, Signor Mutini, Dunbar and Zarnes, and the Paynes complete the large array of novelties.

Joe Openheimer's Miss New York, Jr., is announced at the Trocadero Theatre for week of 21 with Harry Le Clair, The Three Morellos, Ripley and Williams, Marie De Rossitt, Crawford and Manning, and Florence Edwards. The Little Queen of Egypt closes the performance. The daily matinees are an established feature here, and the patronage is as large as the evening business, which is an unusual event in the variety line.

It is more than likely that Joseph Pralinger, owner of the burned Academy of Music, Atlantic City, N. J., will rebuild it in time for opening of the Summer season.

John L. Sullivan with his combination is due at the Trocadero Theatre, Feb. 28, and will play the biggest engagement of the season. "Sully" is still a great favorite with the masses.

Steve Brodie and New York Stars will be the feature at the Lyceum Theatre 21 for week, with a large aggregation of burlesque talent.

Weber and Fields' Broadway Burlesquers are booked at the Trocadero Theatre week of March 7.

The Red Crook Burlesque Combination are the announced attractions at the Kensington week of 21. S. FERNBERGER

JERSEY CITY, N. J.—Harry W. Williams' Own co. came to the Bon Ton Theatre 14-19 to big business. The best of satisfaction has been given, and each act is a novelty. The acts are by Fields and Salina, Charles Case, Caron and Herbert, Smith and Fuller, Fisher and Carroll, Clifford and Huth, and Jones, Grant and Jones. The Irish Tenement concludes. Robie's Knickerbockers 21-26. Weber and Field's Vaudeville Club 28-March 5.—Maud Huth was taken suddenly sick 16, and was compelled to quit work at the Bon Ton. Billy Clifford did the act alone.—On the programme presented at the Royal Arcanum anniversary 17, at the Club Theatre, were Shayne and Worden, Martyne, Ada Jones, Hartz, Ford and Dot West, Proto, Walter Leon, and the Ali Brothers.—Sam Scribner, of H. W. Williams' Own co., contemplates closing season very early. His most expensive co. does the least business, while his cheap co. reverses things.—Annie Russell, who has been confined to her home in this city for the past two months, rejoined the Robin Hood co. at Brooklyn 14.—Appearing at Prosser's Hall 15 were Phil C. Beck, Hayes and Healey, Elsie and Will Gourdier, Soney Haskell, the Quinns, Usher and Thomas, Master A. Byrne, Weston and Devenux, Harry Morgan, and Belle Hathaway. WALTER C. SMITH.

PROVIDENCE, R. I.—S. R. O. was again the order of the week 14-19 at the Olympic, when one of the biggest bills of the season was given. The vericope pictures were continued for another week, and a vaudeville bill was furnished by Weber and Fields' Olympia co. In the co. were the two local favorites, Tenley and Simonds; Bobby Raymond and Maggie Clarke, the Cosmopolitan Trio, the Burman Sisters, Howard and Emerson, Boyce and Black. Letta Meredith headed the co. in a burletta A Night on Broadway. Gothold's Selected Stars 21-26.—Rose Sydell's London Belles opened to large audiences at the Westminster 14, and drew well during the week. A long and varied programme was given. It included two new burlesques and specialties by Edgar Bixby, Sydell and St. Clair, Campbell and Shepp, Hart, Walling and Watson, and Charles Kenna. The scenery, costumes, and electrical effects were pleasing features of the performances. Rentz-Santley co. 21-26. H. C. RIPLEY.

FALL RIVER, MASS.—Rich's Theatre (Mason and Beck, managers): A house vaudeville co. did poor business 10-12. Murphy and Drew, Melrose and Elmer, Crowley and Lyons, the Flemings, Alice Hodgdon, Morrow and Lamie, Harris and Nelson, and Master Willie Ramsdell. Parisian Belles Burlesquers opened a week egnagement 14, and though the co. is far from strong the act of Mlle. Bertha Dorian, an imitation of Charmion, kept business up. Ward and Brown, James H. Hall, and Aggie Parker, Killeen and Murphy, Mason and Jones, Charles and Mae Stanley, and the California Trio furnish the specialties.—Casto Theatre (Al. Haynes, manager): On Probation served to introduce Richard Harlow and Geoffrey Stein to the patrons of this theatre 14-19. Others in the co. were McPhee and Hill, Little Tony, Mlle. Bertina, Jerome and Bell, John D'Alma's monkeys, and Charlie Frey, who is in his third week.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Despite bad weather and heavy counter attractions a Klondike rush was the record for week 7-13. Rice and Elmer made a hit with their comedy acrobatics. Carter De Haven, the kid komedian, was clever for one so young. Almont and Dumont pleased with their instrumental music, and Violet Dale's dancing was good. Maude Beall Price continues her popularity and Barney and Russell and Paulo and Dika repeat their first week's act. Coming 14, Joe and Nellie Doner, La Petite Lund, Dollino Cole, Jessie Millar, and the De Filippis.

SAVANNAH, GA.—Alhambra Music Hall (John Keiffer, manager): Business continues good. The artists 7-12 were, Roby and Mendal, Dalla Vantine, Blanche Walworth, Miller and May, Ritchie and Ritchie, Alice Burwick, James Morrison, and John Keiffer.—Tivoli Hall (Wily Williams, manager): Programme 7-12: Doris Wilson, Lena Delson, Eva Thatcher, Nixon and Gilbert, Pearce and Gerome, Wily Williams, Trixie Derrill, and Diamond and Browne. Entire co. well received. Large attendance.—Items: After an engagement of forty weeks, James McCusick severed his connection with the Tivoli as manager, being replaced by Wily Williams.

CINCINNATI, O.—The Gay Masqueraders are having a good week at the People's 13-19. They are under the charge of Robert Manchester, who has given the public a good show. Rita Durand, assisted by a number of colored people, gave the Living Music Sheet. Sparrow, the juggler; Nick Brown and Lyda Camille, Lorenze and Allen, John Baker and Louie Lynn, the Clark Sisters, and Al. Weston made up the olio. The Sporty Widows and A Jay at Coney Island were the burlesques. Sam Devere's Troupe follows.—John L. Sullivan and co. were at the Fountain the same week. A comedy sketch, entitled A Trip Across the Ocean, was given. The olio had the Brownings, Cora Strong, Petching Brothers, Darmody, Maud Detty, and Edith Murray, Darling Sisters, the Golden Trio, and Begly and Lee, and Ed B. and Rola White. Helene Mora and Hyde's Comedians are underlined.

KANSAS CITY, MO.—The second week's bill at the Orpheum 13-19 proved even better than that of the opening week. The big favorites of the first week, the Hungarian Boys' Band, Le Roy, the magician, and the biograph were retained. The new features were Kitty Mitchell, a remarkably clever young woman who afforded a decided relief from the usual soubrette act, and was dainty and clever in everything she did. Patrice, assisted by Alf Hampton and J. F. Whitbeck, in A New Year's Dream, made an excellent impression. Mlle. Rombello, who painted pictures with colored sands, was a novelty, and Carletta, an extremely limber contortionist, did some marvelous things. The Farnum Borthers and Smart and Williams were good. The new management has started well, and is drawing excellent patronage. The sale of seats in all parts of the house is large.

CLEVELAND, O.—May Howard's Extravaganza co. played to crowded houses at the Star week of 17, giving a lively, up-to-date performance. Vanity Fair plays a return engagement week of 21. On account of his connection with Buffalo Bill's Show, Manager Campbell will shortly remove to New York city. WM. CRASTON.

TORONTO, CAN.—Bijou Theatre (H. R. Lamkin, manager): A good bill is provided 14-19 and playing to the capacity. The Brannigans in their singing and dancing specialty were well received, and the Blondells, as the Society Kids, made a hit. Others on the bill are T. J. Farron, Cora Cameron, Excella and Heart, and Eckert and Heck. Kitty Mitchell 21-26.

SAN FRANCISCO, CAL.—An unusually attractive bill has drawn full houses at the Orpheum 7-13. The high pedestal equestrian act by Gautier, and Filli's performing dogs under the direction of Mons. Filli, are the best features. The Brothers Damm do a clever acrobatic act, and Williams and Adams are well received.

BUFFALO, N. Y.—At the Court Street 14-19 Sam Devere's Own co. appeared. Mildred Howard DeGrey executed a graceful barefoot dance. Others in the olio were Pearl Haight, Rice Brothers, Byron and Langdon, Kathryn Palmer, Walter J. Talbot, Barteil and Morris, Johnson and Dean, Leonard and Bernard, and Sam Devere. Irwin Brothers' Venetian Burlesquers follow.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Robie's Bohemian Burlesquers 14-9 to fair business. The following make up a good vaudeville bill: Van and Nobriga, Fields and Wooley, Flo Jansen, Jere Mahoney, and Martine Sisters. Scenery and costumes good. Merry Maidens Burlesque co. 21-26.

NORTH ADAMS, MASS.—Bijou Theatre (Bijou Syndicate, managers): The Wood Sisters Burlesquers gave excellent performances week ending 19. The business was interfered with by inclement weather.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The Allen May Novelty co. opened a week's engagement 14 to good business. Ermani, in her mirror dances, and Professor Sherman's educated goats, were the best features of the performance. Sheridan and Flynn's City Sports 21-26.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): S. R. O. at every performance week 14-19, the principal feature being Pianka and her lions. The specialty acts of Joe Welch, Patterson Brothers, Nelson and Milledge, Ozav, and Anna Caldwell, were well received. Alexander Heindl, the Midgleys, May Mooney, the Grahams, Lewis and Ernest, and Johnson and McKay 21-26.

JACKSON, MICH.—Wonderland Theatre (W. W. McEwen, manager): Williams and Carlton, Burke and Grey, the Wilson Family, and J. K. Igoe present a pleasing programme week 14-19. Business good. Robert Fitzsimmons and co. played at Armory D. 10 to S. R. O.

PITTSBURG, PA.—Reilly and Woods' co. opened 14 at the Academy of Music to a large audience. Next attraction Rice and Barton's co.

HAMILTON, CAN.—Star Theatre (Bessey and and Davey, proprietors): Week of 14 John and Rena Saunders, O'Rourke and Burnette, Kitty Mills, Teal and Baker, Master Willie Green, and Ramsay Sisters. Grand business; good performance.

BUTTE, MONT.—Casino (James W. Kenney, manager): Week of 7 De Boe Chandler and McPherson, Cyrene, the Niners, Babe Pyne Perry Sisters, Maud La Blanche, Fred Winans, Rowe and Cleveland, George Hillyer, the Three Sisters La More, Alice Depew, Mabel Weston.—Imperial Theatre (Fred Ritchi, manager): Kalacratus, the Magellan Trio, Sadie Taylor, Leo Mayfair, and Cad Wilson. Coming: Henshaw's A Jay Circus.

SCRANTON, PA.—Music Hall (A. A. Fenyvessy, manager): Scribner's Columbian Burlesquers 10-12; fair business; pleased audiences. Mlle. Ani's Monarchs 17-19; good business; co. fair. Watson Sisters' Burlesquers 24-26.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, manager): Mark Murphy faced a houseful at every performance at the Wonderland week of 14-19, and it was the universal opinion that Murphy was all right. The act presented by the sterling comedian was a fine portrayal of Irish character, full of fun and life and creating a hearty laugh every moment. Mr. Murphy's facial expressions alone are enough to make a hit, and when these are assisted by funny lines and a capital make-up, the result is ludicrous in the extreme. A Pillar of Salt, by Joseph and Myra Davis Dowling, caught the favor of the house. The supporting bill was strong throughout, including Wills and Loretto, Leroy and Clayton, Hall and Staley, the Kingsley Sisters, Aden and Delmain, and Clayton and Allen. Week of 21-26 Mr. Poli announces Ida Russell, Goggin and Davis, Leroy and Clayton, De Korke Troupe, La Petite Greve, Rodgers and Bock, and the Arcaris Troupe.

ST. PAUL, MINN.—Palm Garden Theatre (A. Weinholzer, proprietor; Harry Pink, manager): The performances at this theatre continue to draw large houses. A strong attraction week 14-19 is Sigfried, the mimic; Kittie Pink, Marie Wilbur, Millie Morris, Clara De Forrest, John Marriott, Harry Pink, and Joe Morris are also here.—Tivoli (John Straka, proprietor): Armand and Carman are the attraction week 14-19; business fair.—Olympic (C. J. Sardini, proprietor): The co. gave a good entertainment week 14-19 to good houses. The co. comprises the Leonis, who give a good acrobatic act; Emma Thurston, Howard Thurston, Oneita, Nellie Houlihan, Polly O'Neill, Violet Earle, Hattie Newman, Bobbie Carroll, Lillian Gardner, Frankie Hutt, Mamie Atwood, Frankie Knight, and the Charles Gardner orchestra.

TRENTON, N. J.—People's Theatre (John T. Moore, manager): The Broadway Belles 14-17. The co. satisfied large audiences. Robie's Bohemian Burlesquers 24-26.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea and Co., managers): Week 14, Isabelle Urquhart, assisted by Wilmer and Vincent, gave their two amusing sketches In Durance Vile and A Strange Baby. Other strong features were Mazuz and Mazette, Alice Raymond, and John Kurkamp, Alex Wilson, Harry and Fred Mayo, and Lorraine and Howell. The biograph was up to date with views of the battleship *Maine*.

LOUISVILLE, KY.—The New Buckingham is having a successful week 13-19 with the Casino Operatic Burlesquers and Jimmy Barry. The Rossow Midgets are underlined for week commencing 20.

READING, PA.—Gilder's Auditorium (Charles Gilder, manager): A first-class vaudeville performance attracted well filled houses 14-19.

INDIANAPOLIS, IND. Rossow's Midgets with a capable co. drew good business to the Park 14-16. At the Empire the Broadway Burlesquers 14-16 have given a satisfactory entertainment.

LOWELL, MASS.—Savoy Theatre (H. B. Tucker, manager): This house opened for the first time this season 7 with Maguire and his horse Majestic, the Mexican Troubadours, Grift Williams, Frank De Barr, Norwood Brothers, and Vanola Milburn. The attendance at present is light. The Nickelodeon is very prosperous and apparently satisfying its patrons.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Al. Reeves and co. entertained 14-19. The two burlesques were mirth provokers, while the olio was made up of good and clever people who were well received. H. W. Williams' co. 21-26. Parisian Widows 28-March 5.

WEST SUPERIOR, WIS.—Star Theatre (Clarence Leonard, manager): Business 6-13 excellent; performance good. The roster, Albina, Nellie McGuire, Prince Muro, Mlle. Dashall, and others.—Northwestern Theatre (Richard Leoni, manager): Attendance 6-13 good; performance fair. People this week are Barney Flynn, Ed and Kitty Webb, Lucy Salmon, Will Bruno, Vessie Sylvester, and Dottie Dimple.

TROY, N. Y.—Gaiety Theatre (James Hearne, manager): Sheridan and Flynn's City Sports 14-19; performance and business good. Specialties by Smilax Sisters, Hi Tom Ward, John Flynn, Whitelaw and Stewart, the Robinson-Baker Trio, and Coley Grant. The Parisian Belles 21-26.

WORCESTER, MASS.—Bijou Theatre (Jules E. Offner, manager): Current 14-19, Dixon, Bowers and Dixon, the Luciers, Zimmer, Frank Shea, Will Kilroy and Mae Britton, James and Sadie Leonard, Mertie Cochran, and the biograph. Business tremendous.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Attractions 14-19: Harry C. Perkins, Kathrene Hall, Winnie Belmont, and Irene Herpnan. Business slow.

NASHVILLE, TENN.—The Trocadero (T. J. Scanlon, manager): The Twentieth Century Sports 7-12 drew only fair houses. The Merry Widows Burlesque and Specialty co. 14-19 opened week to good business.

VAUDEVILLE PERFORMERS' DATES.

Aldrich, Charles T.—Auditorium, Baltimore, Feb. 21-26; Avenue, Pittsburg, 28-March 5.
Adams, The—Auditorium, Bridgeport, Feb. 21-26.
Adams and Taylor—Auditorium, Bridgeport, Feb. 21-26.
Austin, George E.—Pastor's, N. Y., Feb. 21-26.
Acaris, The—Poli's, New Haven, Feb. 21-26.
Avolos, The—Koster and Bial's, N. Y., Feb. 21-26.
Agnew, Clarisse—Koster and Bial's, N. Y., Feb. 21-26.
Abaccos, The—Weber and Field's, N. Y., Feb. 21-26.
Baker and Reed—Alhambra, Chicago, Feb. 21-26.
Bloom and Cooper—Pastor's, N. Y., Feb. 21-26.
Bennett and Leslie—Creighton, Omaha, Feb. 21-26.
Burkhart, Lillian—Keith's, Phila., Feb. 14-26; Keith's, N. Y., 28-March 5.
Bogert and O'Brien—Avenue, Pittsburg, Feb. 21-26; Pike's, Cincinnati, 28-March 5.
Blondells, The—The Bijou, Toronto, Feb. 14-26; Palace, N. Y., 28-March 5.
Barry and Bannon—Auditorium, Bridgeport, Feb. 21-26.
Brannigans, The—Bijou, Toronto, Feb. 14-26; Star, Hamilton, Can., 28-March 5.
Cohans, Four—Auditorium, Baltimore, Feb. 21-26; Avenue, Pittsburg, 28-March 5.
Collins, Lottie—Koster and Bial's, N. Y., Feb. 7-19.
Coote and Kingsley—Opera House, Chicago, Feb. 21-26, Hopkins', Chicago, 28-March 5.
Charmion, Laveria—Koster and Bial's, N. Y.—indefinite.
Caicedo—Keith's, N. Y., Feb. 21-26.
Carleton, William T.—Pastor's, N. Y., Feb. 21-26.
Crissie, Ed.—Gaiety, Portland, Feb. 21-26, Howard, Boston, 28-March 5.
Clivette—Orpheum Cir., Feb. 14-March 5.
Couthoui, Jessie—Keith's, N. Y., Feb. 21-26.
Carpos Brothers—Keith's, N. Y., Feb. 21-26.
Carcella Sisters—Creighton, Omaha, Feb. 21-26.
Cawthorn and Forrester—Keith's, Boston, Feb. 21-26, Keith's, N. Y., 28-March 5.
Carroll, Johnnie—Hyde and Behman's, Brooklyn, Feb. 21-26.
Delmore and Lee—Koster and Bial's, N. Y.—indefinite.
Diana—Bijou, Washington, Feb. 21-26.
De Kock Troupe—Koster and Bial's, N. Y.—indefinite.
Dale, Musical—Keith's, N. Y., Feb. 21-26.
Emmet, Bob.—Pastor's, N. Y., Feb. 21-26.
Eckert and Heck—Grand, Pittsburg, Feb. 21-26.
Edwardy, Jerome—Hyde and Behman's, Brooklyn, Feb. 21-26.
Emmet, J. K.—Music Hall, Brooklyn, Feb. 21-26.
Foster and Lewis—Pastor's, N. Y., Feb. 21-26.
Frencelli and Lewis—Hyde and Behman's, Brooklyn, Feb. 28-March 5.
Favor and Sinclair—Music Hall, Brooklyn, Feb. 21-26.
Gardner and Ely—Hyde and Behman's, Brooklyn, Feb. 21-26, Palace, N. Y., 28-March 5.
Gassman, Josephine—Keith's, N. Y., Feb. 7-26.
Gregorys, The—Auditorium, Bridgeport, Feb. 21-26.
Goggins and Davis—Poli's, New Haven, Feb. 21-26.
Greve, La Petite—Poli's, New Haven, Feb. 21-26.
Grahams, The—Wonderland, Rochester, Feb. 21-26.
Heindl, Alexander—Wonderland, Rochester, Feb. 21-26.
Haynes, Gertrude—Keith's, Boston, Feb. 21-26, Keith's, Phila., 28-March 5.
Hawkins, Lew—Hyde and Behman's, Brooklyn, Feb. 21-26.
Horan, Eddie—Auditorium, Bridgeport, Feb. 21-26.
Hart, Joseph—Keith's, Phila., Feb. 21-26.
Holmes and Waldon—Pastor's, N. Y., Feb. 21-26.
Hallen and Fuller—Leland, Albany, Feb. 21-26.
Hall, Pauline—Hyde and Behman's, Brooklyn, Feb. 21-26.
Irvine, Ray—Pastor's, N. Y., Feb. 21-26.
Johnson and McKay—Wonderland, Rochester, Feb. 21-26.
Johnson Brothers—Avenue, Pittsburg, Feb. 28-March 5.
Kurachins, The—Koster and Bial's, N. Y.—indefinite.
Kernell, John—Pastor's, N. Y., Feb. 21-26.
Lewis and Ernest—Wonderland, Rochester, Feb. 14-26.
Leroy and Clayton—Poli's, New Haven, Feb. 21-26.
Leon, Jessie—Haymarket, Chicago, Feb. 21-26, Olympic, Chicago, 28-March 5.
Miles, Wm. T.—Alhambra, Milwaukee, Feb. 21-26.
Moreland, Beatrice—Pastor's, N. Y., Feb. 21-26.
McMahon and King—Keith's, N. Y., Feb. 21-26.
Midgleys, The—Wonderland, Rochester, N. Y., Feb. 21-26.
Montgomery and Stone—Weber and Fields', N. Y., Feb. 21-26.
Miles and Ireland—Grand, Boston, Feb. 21-26; Howard, Boston, 28-March 5.
Mackay, Julie—Koster and Bial's, N. Y.—indefinite.
McIntyre, Maude—Standard, Phila., Feb. 21-26.
Mitchell, Kitty—Bijou, Toronto, Feb. 21-26.
Moreland, Beatrice—Pastor's, N. Y., Feb. 21-26.
Nelson and Milledge—Keith's, N. Y., Feb. 21-26.
Nobles, Milton—Keith's, N. Y., Feb. 21-26.
Northern Troupe—Avenue, Pittsburg, Feb. 21-26.
Picchiani Sisters—Koster and Bial's, N. Y., Feb. 7-26.
Pryme, Herberta—Pastor's, N. Y., Feb. 21-26.
Reno and Richards—Auditorium, Baltimore, Feb. 21-26, Avenue, Pittsburg, 28-March 5.
Raffin, Prof.—Koster and Bial's, N. Y., Feb. 7-26.
Richards and Maitland—Proctor's, N. Y., Feb. 28-March 5.
Roberts, Fred—Alhambra, Milwaukee, Feb. 21-26.
Ransome, John W.—Keith's, N. Y., Feb. 21-26.
Raymond, Lizzie B.—Harlem Music Hall, N. Y., Feb. 21-26.
Russell, Ida—Poli's, New Haven, Feb. 21-26.
Rodgers and Bock—Poli's, New Haven, Feb. 21-26.
Ramseys, The—Gilmore's, Springfield, Mass., Feb. 21-26.
Sheffer and Blakeley—Pastor's, N. Y., Feb. 21-26.
St. Onge, Fred—Keith's, N. Y., Feb. 21-26.
Silvern and Emeric—Koster and Bial's, N. Y., Feb. 21-26.
Stanley and Jackson—Hyde and Behman's, Brooklyn, Feb. 21-26.
Seligman, Minnie—Proctor's, N. Y., Feb. 7-26.
Stine and Evans—Alhambra, Milwaukee, Feb. 21-26; Opera House, Chicago, 28-March 5.
Sarony, Gilbert—Alhambra, Milwaukee, Feb. 21-26.
Thomas and Barry—Olympic, Chicago, Feb. 21-26; Haymarket, Chicago, 28-March 5.
Urquhart, Isabelle—Keith's, N. Y., Feb. 21-26.
Valmore—Auditorium, Baltimore, Feb. 21-26; Avenue, Pittsburg, 28-March 5.
Webb and Hassan—Orpheum, San Francisco, Feb. 28-March 5.
Wilson, Tony—Grand, Pittsburg, Feb. 21-26; Hopkins', Chicago, 28-March 5.
Wills and Loretto—Keith's, Boston, Feb., 21-26.
Walsh Sisters—Howard, Boston, Feb. 21-26, Pastor's, N. Y., Feb. 28-March 5.
Wormwood, Prof.—Pastor's, N. Y., Feb. 21-26.
Winter, Banks—Keith's, N. Y., Feb. 21-26.
Wilson and McIntyre—Keith's, N. Y., Feb. 28-March 5.

WAITE'S OPERA COMPANY AND ORCHESTRA

Waite's Comic Opera company and Grand Orchestra, numbering about fifty, is now in its second successful year and has lately been breaking all records as to receipts for this line of attractions. The latest acquisition to the forces is Nedda Morrison, who has just been engaged as prima donna. She is from London, England, and has been in this country but a short time. She is young and beautiful and has a phenomenal voice. Her experience in London was at the Imperial Institute, Queen's Hall, and the Royal Academy. Last season she was a feature in the Sousa concerts. Mr. Waite is determined to place this organization in the front rank of comic opera, and will spare no expense in doing so. New operas are contracted for, and the repertoire is now being strengthened by operas that heretofore have commanded the highest prices of admission. The business staff is headed by Frank G. Harrison as manager, whose efforts are untiring to place the very best before the public. Charles G. Amsden, well known in connection with some of the best companies in the past, is business-manager and treasurer, while Claude Amsden is at the helm as stage director. It is rumored that Mr. Waite will have two more companies on the road next season.

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DATES AHEAD.

(Continued from page 9.)

BRODIE, STEVE (Gus Hill, prop.: C. W. Williams, mgr.): Philadelphia, Pa., Feb. 21-26, Baltimore, Md., 28-March 5, Pittsburg, Pa., 7-12.
CASINO OPERATIC BURLESQUERS: Dayton, O., Feb. 21-23, Columbus 24-26.
CITY CLUB (Misco's): St. Louis, Mo. Feb. 21-26.
CITY SPORTS: Albany, N. Y., Feb. 21-26.
DEVERE, SAM: Cincinnati, O., Feb. 21-26.
FITZSIMMONS, ROBERT: Cleveland, O., Feb. 24-26.
GAY GIRLS OF GOTHAM: Boston, Mass., Feb. 21-26.
GAY MASQUERADERS (Gus Hill, prop.: Robert Manchester, mgr.): Indianapolis, Ind., Feb. 21-26, St. Louis, Mo., 28-March 5, Louisville, Ky., 7-12.
GAYEST MANHATTAN: San Antonio, Tex., Feb. 23, Austin 24, Waco 25, Ft. Worth 26, Dallas 28.
GUS HILL WORLD OF NOVELTIES: New York city Feb. 21-March 5.
HELD, ANNA: New York city Feb. 21-26.
HILL, ROSE (Rice and Barton, mgrs.): Washington, D. C., Feb. 21-26, Paterson, N. J., 28-March 5, Providence, R. I., 7-12.
HYDE COMEDIANS: Cincinnati, O., Feb. 21-26.
HOPKINS' TRANS-OCEANICS (Western): Delaware, O., Feb. 22, Galion 23, Tiffin 24, Fostoria 25, Detroit, Mich., 27-March 5.
HOWARD, MAY: Detroit, Mich., Feb. 21-26.
INNES' CONCERT BAND: Athens, Ga., Feb. 22, Augusta 23, Charleston, S. C., 24, Savannah, Ga., 25, Columbia, S. C., 26, Charlotte, N. C., 28, Durham March 1, Danville, Va., 2, Petersburg 3, Norfolk 5, Washington, D. C., 6.
IRWIN BROTHERS' VENETIAN BURLESQUERS (Al. Sheean, mgr.): Buffalo, N. Y., Feb. 21-26.
KNICKERBOCKERS: Jersey City, N. J., Feb. 21-26.
LINK, BILLY (Vaudeville): Burlington, Ia., Feb. 21-23, Quincy, Ill., 24-26, Davenport, Ia., 27, 28.
LONDON BELLES: Boston, Mass., Feb. 21-26.
MACK'S BIG SPECTACULAR AND EXTRAVAGANZA: York, Pa., Feb. 23, 24, Columbia 25, 26.
MCPHEE, ANDREW (Geo. N. Louden, mgr.): Berlin, Ont., Feb. 21-23.
MERRY MAIDENS BURLESQUE (Maurice Jacobs, mgr.): Paterson, N. J., Feb. 21-26, New York city 28-March 5.
MISS NEW YORK, JR.: Philadelphia, Pa., Feb. 21-26.
MOULIN ROUGE: Baltimore, Md., Feb. 21-26.
NIGHT OWLS: Brooklyn, N. Y., Feb. 21-26, Albany 28-March 5, Pittsburg, Pa., 7-12.
NEW YORK STARS: Philadelphia, Pa., Feb. 21-26, Baltimore, Md., 28-March 5, Pittsburg, Pa., 7-12.
OCTOROONS (John W. Isham, mgr.): Washington, D. C., Feb. 21-26.
PARISIAN BELLES: Troy, N. Y., Feb. 21-26.
PARISIAN WIDOWS: New York City Feb. 21-26.
PERUCHI-BELDENI: Greenville, S. C., Feb. 21-26.
REEVES, AL.: Fall River, Mass., Feb. 21-23, Lowell 24-26, Boston 28-March 5.
REILLY AND WOOD (Frank D. Bryan, mgr.): Boston, Mass., Feb. 21-26, Montreal, Can., 28-March 5, Brooklyn, N. Y., 7-12.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Providence, R. I., Feb. 21-26, New York city 28-March 5, Pittsburg, Pa., 7-12.
RICE AND BARTON EXTRAVAGANZA: Pittsburg, Pa., Feb 21-26, Cincinnati, O., 27-March 5, Cleveland 7-12.
ROBIN HOOD, JR.: Fall River, Mass., Feb. 21-26.
ROSSOW MIDGETS: Louisville, Ky., Feb 20-26.
SCRIBNER COLUMBIAN BURLESQUERS: New York city Feb. 21-26.
SULLIVAN, JOHN L.: Athens, O., Feb. 22, Marietta 23, Clarksburg, Va., 24-26.
THOMPSON TRIPLE ALLIANCE: Piqua, O., Feb. 22, Dayton 23-26.
TILLEY, VESTA: Baltimore, Md., Feb. 21-26.
TWENTIETH CENTURY MAIDS (Harry Morris): Brooklyn, N. Y., Feb. 21-26.
VANITY FAIR (Gus Hill, prop.: Fred J. Huber, mgr.): Cleveland, O., Feb. 21-26, Buffalo, N. Y., 28-March 5, New York city 7-12.
VAUDEVILLE CLUB: New York city Feb. 21-26.
WEBER AND FIELDS: New York city Feb. 21-26.
WILLIAMS' OWN: Newark, N. J., Feb. 21-26, New York city 28-March 5.

MINSTRELS.

BEACH AND BOWERS' MINSTRELS: Fulton, Ky., Feb. 21, Mayfield 22, Princeton 23, Hopkinsville 24, Madisonville 25, Clarksville, Tenn., 26, Pulaski March 1, Columbia 2, Lewisburg 3, Fayetteville 4, Shelbyville 5, Murfreesboro 7, Gallatin 9, Franklin, Ky., 10, Bowling Green 11.
BOYD'S MINSTRELS: Dysart, Ia. Feb. 22, Marion 23, Maringo 24, Belle Plain 25, Brooklyn 26.
DUMONT MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—indefinite.
GORTON MINSTRELS: Annapolis, Md., Feb. 22, Havre de Grace 23.
HENRY, HI: Baltimore, Md., Feb. 21-26, Washington, D. C., 28-March 5.
RICHARDS AND PRINGLE (W. A. Rusco, mgr.): Denver, Col., Feb. 27-March 5, Central City 6, Georgetown 7, Idaho Springs 8, Colorado Springs 9, Cripple Creek 10, Victor 11, Pueblo 12.
WASHBURN MINSTRELS: Clinton, Mass., Feb. 21 Holyoke 25-26, New Haven, Conn., 28, March 1.

MISCELLANEOUS.

BOSTON IDEALS: Sharon, Pa., Feb. 21-26.
BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago Feb. 1—indefinite.
CANADIAN JUBILEE SINGERS: Madboro, N. H., Feb. 22, Keene 23, Winchester 24, Hinsdale 25.
CLARA SCHUMANN LADIES' ORCHESTRA: Lorain, O., Feb. 22, Painesville 23, Geneva 24, Ravenna 25, Kent 26, Alliance 28, Salem March 1.
CORNELL CONCERT (H. H. Cornell, mgr.): Rockville, Conn., Feb. 21-March 5.
COYLE MUSEUM: Galveston, Tex., Feb. 14-26.
DIXEY, HENRY E. (Edward L. Bloom, mgr.): St. Louis, Mo., Feb. 21-26.
FLINT (Hypnotist: W. M. Sauvage, mgr.): Nevada, Mo., Feb. 21-26, Ft. Scott, Kan., 28-March 5.
GIBNEYS, THE: Logansport, Ind., Feb. 28 Kankakee, Ill., March 7-12.
INGERSOLL, ROBERT G. (C. P. Farrell, mgr.): Bowling Green, Ky., Feb. 22, Louisville 23.
KELLAR: New Haven, Conn., Feb. 22, Norristown, Pa., 28, Pottstown March 1, Lebanon 2, Manch Chunk 3, Lehighton 4, Freeland 5.
NASHVILLE STUDENTS: Georgetown, Ky., Feb 24, Cynthiana 26.
PERKINS, ELI: Stowe, Vt., Feb 22, Adams, N. Y., 23.
STUART, DAN (veriscope): Kewanee, Ill., Feb. 25-26.
THE HERRMANNS: Rochester, N. Y. Feb. 21-23.
THE LEES (Hypnotists: Thos. F. Adkin, mgr.): Atlanta, Ga., Feb. 28-March 5, Knoxville, Tenn., 7-12.
THE SAGES (A. B. McDole, mgr.): Wilkes-Barre, Pa., Feb. 21-26, Lancaster March 7-12.
WELSH PRIZE SINGERS (H. B. Thearle, mgr.): Springfield, Ill., Feb. 22, Lafayette, Ind., 23, Danville, Ill., 24, Indianapolis, Ind., 25, Crawfordsville 26.
WILDER, MARSHALL P.: Auburn, N. Y., Feb. 22, Oswego 23, Little Falls 24, Norwich 25, Sherburne 26.

IN OTHER CITIES.

(Received too late for classification.)

DENVER.

The Boston Lyric Stock co. terminated its regular season in this city week 7-13, presenting the Bohemian Girl and Amorita to good houses throughout the week. Upon Sunday evening, 13, the co. gave a special entertainment designated as a "Farewell Evening." The following programme was rendered: The second act of Ship Ahoy, solos by Hattie Belle Ladd and W. H. Clarke, the Cadet March from Ship Ahoy, executed by the chorus: a sextette from Lucia, in which Miss Norwood, Miss Ladd, Mr. Murray, Mr. Clarke, Mr. Temple, and Mr. Wilber took part: the Bridal scene from Lohengrin, by Richie Ling and Clara Lane, and an Ethiopian specialty by Hattie Arnold and Milton Aborn, the programme concluding with the Toreador song from Carmen, rendered by Mr. Murray, the chorus being sung by all the principals as well as the regular chorus of the co. The programme was certainly a test of the ability and versatility of the artists participating, and was enthusiastically received, triple encores being demanded for each selection. The audience that gathered at the Broadway upon this occasion was the largest that I have ever seen in the theatre. Every seat and box was sold, and lines of chairs were down all the aisles, and a number of people were standing. The S. R. O. sign was out early in the evening and hundreds of people were turned away. When Colonel Thompson announced that owing to A Bachelor's Honeymoon having canceled at the Tabor, and leaving an open week, Managers Bush and McCourt had arranged to have the Boston Lyric Stock co. cancel some of its dates in this State, and play a return engagement at the Tabor this week, the announcement was received with the utmost applause, showing the great popularity the co. has achieved here. During the return engagement of one week, Pinafore, Il Trovatore, Chimes of Normandy, and The Bohemian Girl will be presented.

Lewis Morrison gave The Master of Ceremonies at the Tabor 6-12. To the present dramatization two Denver young men have contributed. The first three acts are a dramatization of a novel, by George Foster Platt, who is a member of Mr. Morrison's co., and who was formerly engaged in business in this city, and the fourth act, the trial scene, is by Henry G. O'Bryan, a well-known and brilliant young lawyer here. The Man from Mexico 13-19.

The Pulse of New York played a week's engagement at the Lyceum, commencing 13, to good business. The farce-comedy was well received, the second act in particular calling forth much applause.

The Orpheum is dark 7-13.

The students of the Tabor Grand School of Acting, under the direction of Margaret Fealy, gave an entertainment at Tiefero Hall 9. The pupils acquitted themselves creditably.

F. E. CARSTARPHEN.

PORTLAND, ORE.

The Clifford Gaiety co., under the management of Cort and Jorden, presenting In Gay Paris, a farce-comedy burlesque, was booked at the Marquam 7, 8. It appeared 7 only to well-filled house. Owing to co. and performance being so incomparably and insufferably bad, Manager Heilig telegraphically instructed Assistant Manager Baker, from Tacoma, to cancel 8.

At Cordray's the third successive and closing week of the Broadway Theatre co., in Hands Across the Sea, excellently acted and staged, drew good houses 6-12.

Last November the Clifford Gaiety co left Chicago for the Pacific Coast in an elegant Wagner palace car. It entered Portland 7 carless. Co. and car parted at Seattle, Jan. 20. The parting was due to the presence of the Seattle chief of police and a detective. Cause, alleged non-payment of rent for car. It is said manager John Cort leased car of Miss MacMahon, sister of the late John MacMahon, of MacMahon's Circus, and M. J. MacMahon, a Portland attorney, for a season, at $2,200, $35 of which, as a guarantee of good faith, was paid Miss MacMahon, in Chicago, last November. From St. Paul Miss MacMahon received the first month's rental. Then ensued a long silence on Cort's part. Not hearing anything from Cort, nor receiving rental, Miss MacMahon wrote her brother, M. J. MacMahon, here, to ascertain whereabouts of co. and car and effect collection of rental. Cort's side of the story is that he was dispossessed by the owner of the car of a lease for seventy-four weeks. He was paying $30 a week rent for the car and another manager offered Miss MacMahon $50; so it was taken away from him. Cort says J. L. Daube is proprietor of the co., and that he left at Great Falls, Mont., for Chicago to obtain money, and Cort personally guaranteed actors' salaries to get co. through to the Coast. He says co. expected to disband here. Night of 8 Cort was arrested here, charged with obtaining money under false pretenses, on a warrant instituted by Daube. Hearing of case was continued until 16. Added to this, F. Botefuhr, liquor dealer, charges Cort with having given him a worthless check while managing the old Standard Theatre here.

The Marie Antoinette fete at the Marquam Jan. 31-Feb. 5 netted $2,000. This will be divided between the Portland Women's Union and the Good Samaritan Hospital.

On account of the anti-high hat ordinance, which became effective 14, and which prohibits high hat wearing in all Portland places of amusement, Manager Heilig, of the Marquam, has found it essential to keep a box in his office labeled: "One Gross Assorted Hat-Pins." Manager Heilig always seems to meet emergencies in the interest of Marquam goers.

O. J. MITCHELL.

KANSAS CITY.

James O'Neill appeared at the Contes Opera House 14-16, presenting The Dead Heart and Monte Cristo. In the former drama the character of Robert Landry essayed by the star is one filled with nobility and strength, and the romantic incidents appealed strongly to audiences surfeited with light comedy and society dramas. The supporting co. was excellent, and included Hallet Thompson, De Witt C. Jennings, Emily Dodd, and others. The scenic appointments were ample, and business was fair. Henry E. Dixey appeared 17-19 in his attractive entertainment consisting of the celebrated Dixey specialties, excellent sleight of hand work and clever illusions. The performance was attractive, artistic and thoroughly enjoyable. Business was good. The Mysterious Mr. Bugle 21-27.

What Happened to Jones made an instantaneous hit at the Grand 13-19 and attracted big houses throughout the week. It is surprising how many things could happen to Jones in the course of the evening, and George C. Boniface, Jr., as Jones kept up with the character in lively manner, being in continual trouble from start to finish. The farce is richly endowed with bright sayings and most ridiculous situations. Leonard Grover, Jr., is funny as the professor, and Reuben Fax was excellent as the Bishop. Anna Belmont was an ideal Cissy, and thoroughly artistic in a quiet way. Kathryn Osterman looked handsome as Marjorie, and Mattie Ferguson was irresistibly funny as the Swedish servant. A Stranger in New York 20-26.

The South Before the War, a plantation play, with a negro co., was presented at the Gilliss 13-19, and drew good houses. The singing of the quartette and chorouses was splendid, and the dancing and negro fun afforded great amusement.

FRANK B. WILCOX.

NEW ORLEANS.

The Carnival season is now at its height. The several mystic organizations, in turn, are giving their annual balls. The city is in holiday attire, and together with the influx of visitors and propitious weather, the carnival of 1898 promises to surpass its predecessors of other years. The mystic crews of Proteus, Comus, and Rex will appear on the streets 21, 22, 23, respectively. There will be 50,000 visitors here, and it is estimated that 300,000 people will view the parades. The theatres here are doing a big business, and will continue to do so until after 22, Mardi Gras.

At the Grand Opera House we have had Gayest Manhattan 13-20. The co. came well advertised, and consists of some forty people who contribute in giving a good performance. The specialties are all good, particularly the singing and dancing. Frawley Stock co. 21 for four weeks.

McNally's farce Courted Into Court was a good drawing attraction here 13-20. The Old Homestead 12.

E. S. Willard, the eminent English actor, began a two weeks' engagement here 14, and presented during the first week The Middleman, The Professor's Love Story, and The Rogue's Comedy. The sale of seats has been large. Mr. Willard is all that has been claimed for him, a consummate actor and reader, and his reception here was really most flattering. The supporting co. is excellent.

The New Orleans Lodge of Elks gave their first ladies' social 16. Representative members of society were present, and the gathering was a success in every way. Brother Ed Curtis was master of ceremonies, and the programme, though an impromptu one, was a treat in every sense of the word.

J. MARSHALL QUINTERO.

GALVESTON.

Francis Wilson made his Texas debut 7 at the Grand in Half a King, with great success. The house was crowded with a brilliant audience, who freely bestowed the approbation richly merited. The comedian made a hit, and in so doing had the clever companionship of pretty Lulu Glaser, who met with equal favor and fairly shared honors with the star. The event was a pleasure in every way and the gratifying results but a natural sequence. Lillian Lewis 8, in For Liberty and Love, had a deservedly poor house. A Prodigal Father 9 did not attract largely. The few people present enjoyed the several clever specialties introduced and duly demonstrated their appreciation. Ben Hur (principally local) 10-12 drew big houses and pleased everybody. Baldwin Melville co. 13 in Master and Man and Hazel Kirke, filled the house at both performances, giving the usual good satisfaction. Next week: Primrose and West's minstrels 14. Baldwin-Melville co. 15-19.

Stewart Lithgow has been in the city several days arranging for the appearance of Margaret Mather at the Grand March 2, 3. Your correspondent is informed that F. W. Stair, acting manager for Miss Mather, has been succeeded by John Major, who was reinstated at St. Louis last week.

No little portion of the Ben-Hur success is due to

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MARIE BOOTH RUSSELL

MANTELL'S CO., Jersey City, week Feb. 21.

Miss Russell as Gabrielle scored a distinct success and lent strength and embellishment to the role.—*Providence Journal.*

As the court favorite, selfish and heartless, Gabrielle De St. Victor, Miss Russell left nothing to be desired.—*Providence News.*

Play Wanted.

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LIZZIE MORGAN

Re-engaged, Castle Square Theatre, Boston.
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EDWIN MORDANT

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Just closed successful artistic engagement with Bowdoin Square Stock Co., Boston, Mass.
Address MIRROR or Actors' Society.

J. PALMER COLLINS

HUMANITY CO.
The heavy of Mr. Collins is good; sometimes very fine.—*Washington Post*, Dec. 28, '97.

W. L. Anderson, whose many and varied duties in connection with its production were most efficiently discharged. C. N. RHODE.

DETROIT.

A Stranger in New York is the offering at the Empire 14-16. The cast handling it is an excellent one. Otis Harlan is the central figure. Others are William Devere, W. H. Currie, Tom Martin, Charlotte Crane, and Annette Spencer. There are two Detroiters in the co., Ada Jewell and Richard Lynch, and both of them do their work well. De Wolf Hopper 17-19.

At Piney Ridge is at the Lyceum. David Higgins, its author, handles the principal role in an excellent manner. Competent support is afforded him by Frederick Julian, Elisbeth Field, W. F. Canfield, Henry Hilliard, B. J. Murphy, Georgia Waldron, and Louise Rail. McFadden's Row of Flats 20.

Vanity Fair is Whitney's bill 13-19. The co. includes some first-class specialists, including the Mahr Sisters, Hanley and Jarvis, Rose and Marie Weston, Mitchell and Jess, Dave Marim and Fannie Vedder, and Newell and Shevett. Peck's Bad Boy 21-26.

Bryant and Watson's American Burlesquers are at the Capitol Square 13-19. Next attraction May Howard Extravaganza co. KIMBAL.

INDIANAPOLIS.

The Mysterious Mr. Bugle had a return engagement at English's 10-12; business was good, though the play had been seen at the Grand early this season.

The local Lodge of Elks had its annual benefit at English's 14, and the house was filled to the doors. The first part was a minstrel performance with Mamie Donnelly in the center, and Bert Tribleman Eugene Sanley, Emil Feitig, Val Fabrisack, George Colter, and Isaac King on the ends; local jokes were numerous. One act of Pinafore was given very satisfactorily. Gentry's Dog Show earned much applause, and several professionals of Misco's co. tendered their assistance. The benefit was a great success from every standpoint.

Miss Francis of Yale returns to this city 17 for a three nights' stay.

Fannie Davenport will present La Tosca and Cleopatra at English's 21-23. W. W. LOWRY.

LOUIS G. WEMYSS.

The above is an excellent likeness of Louis G. Wemyss, the door-keeper at Wallack's Theatre, who is at present recovering from an attack of rheumatism, and soon expects to resume his duties of taking tickets and distributing return checks. Mr. Wemyss comes of a theatrical family, and has been connected with the "front of the house" since his boyhood. His father was Francis Courtney Wemyss, who was a well-known actor and a prominent manager in his day, and one of the prime movers in establishing the American Dramatic Fund, of which he was Secretary at the time of his death in 1859. The elder Wemyss compiled a "Chronology of the American Stage," and has embodied his theatrical reminiscences in a book called "Twenty-six Years of the Life of an Actor and Manager." Colonel T. Allston Brown, in his "History of the New York Stage," says that "he was a gay, dashing and spirited actor, with all the attributes of a polished and gentlemanly deportment of what may be called the drawing-room light comedian style of the old English school."

Louis G. Wemyss is the only surviving member of a family of nine children. The elder Wemyss rather discouraged his sons from going on the stage, and only one of them, Thomas Courtney Wemyss, became prominent as a professional actor, and devoted himself exclusively to a theatrical career. W. C. Wemyss, another son, retired from the stage in 1865, and became a publisher of play books, at the same time officiating as door-keeper at various theatres in New York. For a long time he was door-keeper at the New York Casino, and at the time of his death, which occurred a short time ago, he held the same position at the Star Theatre.

Last week a MIRROR representative, hearing that the popular doorkeeper of Wallack's Theatre was convalescing and able to receive visitors, called on him at his residence in West Eighty-Fourth Street. In the course of conversation Mr. Wemyss said:

"You have no idea what a privation it is to me not to be at the door at Wallack's every evening. They say once an actor always an actor—and I suppose the same holds good in regard to door-keepers. I've never depended on that position altogether for a means of livelihood, as I served my apprenticeship at bookbinding, and since then have had a bookbindery of my own. But—so far as door-keeping can be called a profession—I'm a professional door-keeper. It must be owing to the love for the stage that I probably inherited from my father. He didn't encourage any of his boys in their inclination to become actors. My brother Tom, however, became an actor in spite of parental advice. He was a good actor, and was Mrs. Conway's stage-manager when she was managing a theatre in Brooklyn. My brother Francis was connected with the old Broadway Theatre in a business capacity until he was appointed sergeant on the New York police force. My other brother, W. C. Wemyss, tried acting for a time, but subsequently became a professional door-keeper at night, and carried on a publishing business during the day."

On being asked what theatres he had been connected with, Mr. Wemyss continued:

"As a boy I used to sell tickets for the pit when my father had the Old Bowery Theatre, but as the late hours interfered with my 'schooling' my father put a stop to it. While serving my apprenticeship at bookbinding I became a sort of general utility man in front of the house at Niblo's. Later I was installed as door-keeper when T. Henry French controlled the Broadway Theatre—not the present Broadway Theatre, but the one at which he produced The Woman in White. Next the Mallorys appointed me door-keeper when they opened the Madison Square Theatre, where I remained all through their régime, and also during the subsequent control of the theatre by A. M. Palmer. When Mr. Palmer leased Wallack's he transferred me to that house. I began there during the Summer season when the McCaull Opera company were occupying the theatre. Mr. Palmer, as you know, changed the name of the theatre to 'Palmer's.' I was door-keeper all the time that he remained in control, and Mr. Theodore Moss retained me afterward when the theatre reverted to its original title of Wallack's."

"What qualifications are requisite to become a professional door-keeper?" was asked.

"Oh, I suppose you must have a liking for the position. An extensive acquaintance among the habitués of a theatre used to be valuable at the time when the door-keeper had more license to admit certain people without passes. Since the combination system has come into vogue nearly everybody has to have a ticket or a pass. So it becomes the duty of the door-keeper to keep out persons without passes as politely as possible. They are politely referred to the box-office, or told that they must see the representative of the combination. If they still insist that they have a right to pass in on their own authority, it becomes necessary to assume a sterner tone. I never enter into an argument under such circumstances. I simply say emphatically that my instructions from the management are not to admit anyone without a pass, and that I have no authority in the matter whatever. You've no idea of the plausible arguments—sometimes known as 'bluffs'—with which a door-keeper has to cope.

"The most frequent 'bluff' is to the effect that the person desiring to enter the theatre without a ticket has been sent there to hunt up the son of a dying mother, father, sister or brother. That, of course, seems a potent argument, but the door-keeper generally calls the 'bluff' when he offers to allow the applicant free admission to point out the sought for relative to an usher who will accompany him around the auditorium. If the case is genuine, the delegate from the afflicted household is only too glad to avail himself of this opportunity. Otherwise he mumbles something or other and disappears."

"Have you been much of a theatregoer?"

"Yes, indeed! I was very much amused at a reference to me published in a daily paper the other day, which stated that during the thirty years I had been connected with Wallack's I had never seen a performance through, and that I am perfectly content to judge of the merits of a play from the aspect of the audiences as they leave the theatre. In the first place I have only been connected with Wallack's during the past ten years, and in the second place, ever since I went on the door at the Madison Square I have been in the habit of attending matinees of current plays. Before that I was a chronic theatregoer, having the opportunity to attend night performances. I was a great admirer of Edwin Forrest's acting when I was a boy. He had a splendid equipment for a tragedian, possessing a full voice and a magnificent physique. When he played The Gladiator he not only acted the part but looked it too. Charlotte Cushman was in my father's stock company at the Walnut Street Theatre in Philadelphia, where she played comedy parts and frequently appeared in male roles. She made her first pronounced hit as Nancy Sykes. I saw her afterward when she was acknowledged to be a great actress—and in my opinion she was the greatest actress of her day. The greatest actor I have ever seen was Edwin Booth. He was the king of them all. He had no equal on the American stage, unless it was his father before him. As for comedians, there was Burton and Placide, both great New York favorites, but Lester Wallack was afterward even a greater favorite than they were. He was inimitable in light comedy roles. Since then—well, I prefer not to discuss living actors and actresses, but the New York stage to-day can boast of many excellent players."

"How soon do you expect to be back at Wallack's?"

"The sooner the better, and I hope to remain there for a long time to come. There's nothing the matter with me but an attack of rheumatism, resulting from exposure to a draught one evening in a cable car when it was so jammed with theatregoers that the conductor couldn't close the door at either end of the car. Strange to say, I never caught cold from a draught in a theatre all the time that I have been officiating as door-keeper."

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ACTING AS AN ART.—III.

"The hand of little employment hath the daintier sense."

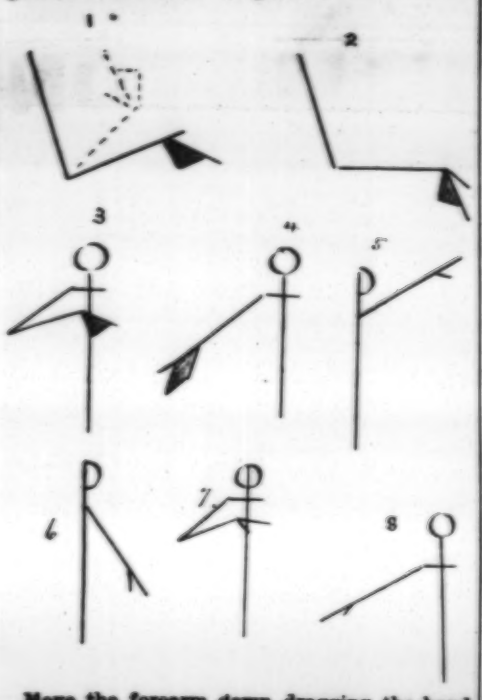
And the hand which has guided a plow can be made as graceful and expressive. I have proved it. (Fact.)

The hand has three sides:

1—The rim, indicative of mentality—1.
2—The back, indicative of mystery—2.
3—The palm, indicative of truth—3.

These three sides of hand, moved in four ways—up, down, in and out—produce the gestures, twelve in number.

We will take the four movements with the rim up. Remember the fingers follow the wrist always. So, advancing the hand from elbow and moving the forearm up with the rim up, it drags the hand from the wrist until it is high enough to articulate. That articulation is a gesture of assertion. (Figure 1.)



Move the forearm down, dragging the hand from wrist, and when sufficiently lowered articulate, which expresses affirmation. (Figure 2.)

To these two movements put a thought behind: "Think (up and articulate) before you act, and success is yours" (down and articulate). "It's true (up) as daylight" (down). These movements must be clean, straight up and down, and the hand directly under the rim of the forefinger. In both of them you only expose the rim to the auditor.

Now with the hand to the front and rim yet up, elevate the elbow from the shoulder (sideways) and drag the hand from the wrist in toward the chest and articulate by letting the finger tips lightly rest upon the clavicle bone (the No. 1 of torso). You will then exhibit the back of the hand to the auditor, and it is indicative of reflection. (Figure 3.)

The outer movement from the chest, extended to side, with strength in shoulder and elbow, rim yet up, exhibits the palm of the hand and is indicative of declaration. (Figure 4.) Put a thought there: "Of what am I accused?"

"Lend me your ears."

So in these four gestures we have two that disclose the rim, one the back, and one the palm.

Or we articulate two mental ideas, exposing rim; one moral idea, exposing back, and one physical idea, exposing palm.

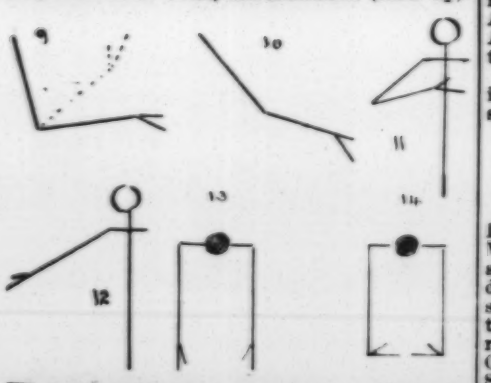
I can't resist reciting a funny circumstance in connection with this last gesture. I was explaining them to a friend (a man prominent in the profession), and to illustrate declaration I said: "Even the Jew, to assert his honesty, discloses the palms of the hands and ejaculates 'S'help me!'" With the words I gave the usual Hebraic movement, when right upon the cue, from behind, came "Collar buttons," and there stood one of the fraternity with a tray of them. Of course there was a shout, but my lecture was convincing and conclusive.

For the next four. Extend the hand to the front with the back up. Raise it higher than the head and articulate. (Figure 5.) This means demonstration. "Peace Ho!" "Stop!" You show the palm. You are going to demonstrate a truth (3).

Lower the arm and hand (from the wrist) and articulate when about level with the heart and you express domination. (Figure 6.) The country parson pounds the book to dominate. You stroke a dog—you dominate. You drag a ruffian to his knees—the back of the hand is up and you dominate. Here you expose the back of the hand.

With the back of the hand up, dragged by wrist, move it in to chest from the side and articulate. The forefinger, on articulation, touches the chest in the region of 2, the costal of the torso. In this is expressed timidity. (Figure 7.)

You are startled—up goes the elbow and in goes the hand. "What was that?" Now from the elbow move the forearm to the side, dragging hand from wrist, and articulate (back up).



What does it denote? Rejection. "I'll not do it." "I won't have anything to do with it." (Figure 8.)

For these four gestures we expose: Demonstration—the palm—3; physical. Domination—the back—2; moral. Timidity—the back—2; moral. Rejection—the back—2; moral.

Remember it is the side of the hand which the auditor sees most clearly.

In timidity you might say he sees the rim; but timidity is a condition, and the back of the hand is more in evidence because it is lower on the body and in the moral or costal region of the torso.

The last four with the palm up.

Extend the hand to the front, elevate it to the body from the elbow, dragging it from the wrist, and we have acceptance. (Figure 9.) Some one offers you something and you take it, palm up. A proposition is made and you say, with the gesture: "All right; I'll do it."

Move it low down from the elbow in the region of 3 and articulate, showing the palm, and you express salutation. (Figure 10.) "Good bye." "How are you?" You put your hand out (palm up) to be grasped by a friend. This is the first gesture the young mother teaches her child. "Kiss your hand to the gentleman" (or lady)—salutation. The movement in, palm up, brings the little finger to the upper part of the chest. Invitation or reference to self. "What, I?" You call a child—"Come to me" (Figure 11), and you coerce the mind.

The outward movement to the sides is distribution. (Figure 12.) "All the world's a stage."

"The ground was covered with—mud."

"The heavens were alight with stars."

"Mr. Jones, allow me to present Mr. Brown."

In other words, you distribute the minds of your auditors.

So the twelve gestures are:

Assertion—rim—mental.
Affirmation—rim—mental.
Reflection—back—moral.
Declaration—palm—physical.
Demonstration—palm—physical.
Domination—back—moral.
Timidity—back—moral.
Rejection—back—moral.
Acceptance—palm—physical.
Salutation—palm—physical.
Invitation—rim—mental.
Distribution—rim—mental.

Four mental, four moral, and four physical.

All gestures must be to the object, or directly away from it. All gestures must be finished or articulated, but they need not be commenced. For instance, suppose you are asked, "Do you think—so and so?" and not being interested you reply, with a slight wave of the hand from the wrist only, "Oh, no," the elbow and shoulder being perfectly normal. You are then answering mentally or without strength.

If you should be worried by some one, you would bring the elbow into play as well, and say, "Oh, don't bother me," and articulate from the wrist, morally. But if you wanted to give full expression to the idea you would reject with whole arm, and exclaim, "I won't have anything to do with it," and you gesticulate physically.

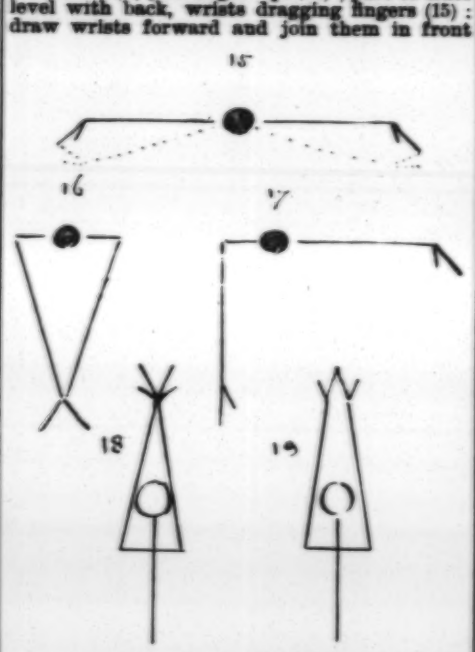
Therefore all 1, 2 and 3 gestures may be expressed with 1, 2 and 3 force, according to the idea.

Analysis of ideas will be explained later.

All gestures to the body are called subjective gestures. All those away from it are objective. This must be remembered, because subjective gestures attract the body and objective gestures repel it—a point that will be discussed when we harmoniously fit gestures with poses.

In all cases the hand follows the wrist. But to impress this upon the mind, or rather upon the arm, here are two simple exercises.

Bring the hands to the front, palms facing each other, about a foot apart (Figure 13 viewed from above); join finger tips (14); part to sides level with back, wrists dragging fingers (15); draw wrists forward and join them in front



(16); close palms; separate wrists, as at 14, and repeat. This is called a fin movement. Practice together and then reverse (Figure 17.)

Let hands hang from shoulders. Elevate them from side until backs of hands meet over head (Figure 18); then join tips of fingers; lower wrists, fingers following, until arm is normal. Practice together and then reverse. This is called a feather movement. When both of these exercises are mastered, do them together. That is, the fin with one arm and the feather with the other. These are all the movements necessary for the arms, as arms. Don't forget how the vitality flows and how it returns. The fingers always follow the wrists. A gesture is not a gesture until it is articulated. Articulation is the escape of strength from wrist to finger tips.

Next time we will discuss our "understandings," and when they are understood you will see fewer "sticks" upon the stage.

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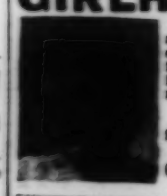

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Theatrical "Trust" Supplement No. 15.

THE NEW YORK DRAMATIC MIRROR

1432 BROADWAY. NEW YORK: SATURDAY, FEBRUARY 26, 1898. PRICE THREE CENTS.

EFFECTIVE WORK OF THE SUPPLEMENT.

A RESUME OF THE BENEFITS THAT ITS PUBLICATION HAS BROUGHT ABOUT.

The Splendid Results of a Few Months of Truth-Telling—Facts Vigorously Presented and Relentlessly Proved—How the Handwriting on the Wall Has Become Day by Day More Clear and Unmistakable—The Trust Doomed.

On November 13, 1897, the first issue of THE MIRROR'S Theatrical "Trust" Supplement, giving publicity to the history, the schemes and the evil influences of the Trust, was published. Copies of the Supplement were mailed to all managers, prominent actors and newspapers, and its missionary purpose, that of spreading enlightenment upon the subject of the Trust, was accomplished with extraordinary thoroughness and despatch. Light was thrown brightly into many corners which the Trust had striven vigorously to keep dark. The way of redemption was pointed out clearly to those who, though fallen into the toils, might seek for deliverance. And, best of all, the fact was developed that every self-respecting American player and every upright American manager is opposed earnestly to the arbitrary and uncompromising methods of the Trust.

The great influence exerted by the Supplement may be shown best by a resumé of the work accomplished. The first number placed the matter in concrete form by printing "The Story of the Trust," telling of the beginnings of the would-be monopoly, of its insidious growth, and of the unsuspecting manner in which managers, stars and others had fallen into the meshes of the Trust's net. This exhaustive history was continued in the second number, which called attention also to the fact that not one of THE MIRROR'S square and open statements had been met squarely and openly, whereas divers underhanded schemes were hatched and promulgated with intent to embarrass THE MIRROR and to throw dust into the eyes of such of the Trust's slaves as might seek to break their shackles.

This number chronicled, too, the awakening of the press, telling how papers in Boston, Pittsburg and Providence, recognizing the true source of the blight upon the theatres, had exposed and bitterly criticised the Trust's wretched bookings, its decayed and decaying attractions, its wilful misrepresentations concerning runs and rosters, and so on. The next issue published the full complaint, made by the six magnates of the Trust, in a $100,000 libel suit against THE MIRROR. It recounted also the first black eye for a "No. 2" company, when the manager of English's Opera House, Indianapolis, flatly refused, on November 22, to play Charles Frohman's so-called "special" Secret Service company when his contracts called for the original production. Editorials from many papers were copied, too, among them *Life*, the *Criterion*, and the New York *World*, which went on record with the announcement that "the Theatre Trust is a peculiar abomination."

The fourth number recorded the New York *World's* thorough exposure of the Trust, wherein the six speculators who form the combination, clutching at the throat of the American drama, were arraigned unsparingly. Then, from every section of the country, came avalanches of editorial matter condemning the purpose and methods of the Trust. Some of these expressions were quoted in the Supplement—many more were necessarily omitted for lack of space. But they all voiced the same sentiment, enthusiastically slating the dramatic jobbers and their bungling, selfish methods. Here and there an article stronger than others would appear from some city or town that had been "nipped" by the Trust.

A partial list of prominent papers, not already named, that have taken up the fight against the Trust may serve to show how widespread is the resentment felt by leading journals toward the Trust, its ways and its productions. Such a list follows: Atlanta Constitution, Atlanta Journal, Atlanta World, Augusta Chronicle, Boston Post, Boston Transcript, Buffalo Evening News, Binghamton Leader, Birmingham (Ala.) News, Birmingham (Ala.) Age-Herald, Bridgeport Union, Brockton (Mass.) Enterprise, Brooklyn Eagle, Charleston News and Courier, Chicago Chronicle, Chicago Tribune, Chicago Evening Post, Chicago Inter-Ocean, Chicago Facts and Fiction, Chicago Record, Chicago Times-Herald, Cincinnati Enquirer, Cincinnati Commercial Tribune, Cincinnati Promoter, Cincinnati Times-Star, Columbus Press, Cleveland Critic, Denver New Road, Denver Republican, Denver Times, Des Moines Mail and Times, Des Moines State Register, Elmira Advertiser, Elgin Every Saturday, Fall River (Mass.) Globe, Fort Wayne (Ind.) News, Geneva (N. Y.) Gazette, Hartford Post, Hartford Times, Harper's Weekly, Indianapolis Journal, Kansas City Times, London Daily Mail, London Era, London Referee, Louisville Critic, Louisville Times, Louisville Courier-Journal, Los Angeles Herald, Montreal Herald, Memphis Commercial Appeal, Minneapolis Journal, Minneapolis Tribune, Milwaukee Herold, Newark Sunday Call, New Orleans Item, New York Commercial Advertiser, New York Tribune, New York Daily News, New Bedford (Mass.) Standard, New Haven News, New Haven Register, Nashville American, Norwich (Conn.) Record, Oakland (Cal.) Enquirer, Omaha Bee, Poughkeepsie News-Press, Pittsburg Dispatch, Pittsburg Leader, Providence Journal, Providence Telegram, Riverside (Cal.) Enterprise, Rochester Democrat and Chronicle, Rochester Union and Advertiser, Rochester Herald, Saginaw News, St. Louis Post-Dispatch, St. Louis Republic, Springfield (Mass.) Republican, Springfield (Mass.) Union, Salt Lake Herald, San Francisco Call, San Francisco Bulletin, San Francisco Examiner, San Francisco Music and Drama, Spokane Chronicle, Toledo News, Toronto Evening Star, Toronto Evening News, Toronto Saturday Night, Topeka (Kan.) State Journal, Troy Times, Utica Observer, Washington Hatchet, Winnipeg Free Press, Woonsocket R. I. Call, Worcester Spy.

Along with this splendid array of journalistic artillery, inspired by THE MIRROR'S stand, came the public announcements of Augustin Daly, Joseph Jefferson, Richard Mansfield, Madame Modjeska, Mrs. Fiske, Francis Wilson, James A. Herne, James O'Neill, Wilton Lackaye, F. F. Mackay, H. C. Miner, Edwin Knowles, and others, each denouncing the Trust. Every succeeding day brought the dark proceedings of this band of unscrupulous speculators more clearly into the light of publicity. *Life*, realizing the enormity of the Trust's outrages, struck at the combination not only in letter press, but in cleverly drawn and capitally conceived cartoons.

The leaders of the Trust became frantic in their efforts to oppose the tide that had set against them. From conniving with hotel ticket-speculators to prevent the sale of THE MIRROR at hotel news-stands in this and in other cities, they threatened to discharge from certain of their companies any actors who might advertise in or buy, or even read THE MIRROR. All their efforts were unavailing.

Richard Mansfield and Francis Wilson made speeches in theatres, arraigning the Trust in no uncertain terms, and their words were received with tumultuous approval by crowded houses. A travesty, satirizing the "Skindicate" was introduced in a local burlesque with unequivocal success, winning rounds of applause that bespoke the public contempt for the Trust.

Still more powerful evidence of THE MIRROR'S successful battle was developed. The "No. 2" companies sent out by the Trust to present New York successes under false announcement of "original productions" began to lose money rapidly, and soon after, to close, unable to withstand the storm of resentment raised against Trust deceptions by the newspapers throughout the country. Other companies, too, whose runs and records were deliberately falsified in their announcements, began to suffer as attention was directed to the method of their management.

The short-sightedness which has characterized the whole career of the Trust, from its inception to its present state of decline, and the overmastering lust of pecuniary gain which has been another of its dominant motives, led to the production of a series of disreputable and immoral plays, the acme of which dissolute enterprise was reached in the presentation of a grossly indecent drama, all save the evilness of which had been stolen bodily from a respected author. THE MIRROR exposed this plagiarism and condemned the scandalous productions, and the press, not alone of America, but of England as well, has risen in indignant protest.

Prominent men, lovers of dramatic art and interested in its preservation as such, have given to THE MIRROR, in interviews, their unqualified denunciation of the baneful effects of the Trust. Among these representative men are William Dean Howells, Brander Matthews, James A. Herne, Thomas Bailey Aldrich, and ex-Postmaster-General James. Results have come thick and fast. Last month two theatres in New Orleans, recently controlled by members of the Trust, were leased for five years to an independent manager, and the power of the Trust in the South was broken. This blow has been a keep one, as it appears practically irreparable. The members of the Trust directly interested here met it in a characteristic way. In order to keep attractions "in line" for next season they have gone about saying that they purpose to build two new theatres in a city which has plainly shown that it does not want them.

Desperate over the outlook the Trust caused the publication, in a subsidized sheet, of stories intended to convey the impression that Richard Mansfield and Francis Wilson had "rejoined the Syndicate." Mr. Mansfield and Mr. Wilson, in telegrams to THE MIRROR, denied emphatically the miserable lie.

This brief epitome of a few of the more prominent features of a fight that must end in certain destruction to the Trust, will serve to show the rapid progress made thus far, and to clearly point out the inevitable doom of the combination.

The Trust's Fat and Lean.

Washington Post, Feb. 9.

San Francisco was officially pronounced a "jay" town by certain high and mighty managers, who forthwith proceeded to cut it off their routes. Yet San Francisco supports handsomely half a dozen theatres, and it will be strange if next season those same managers do not solicit its patronage again. On the Rialto in New York one may hear such expressions as "Keep out of Washington; it's a dead town theatrically." So it has been for a number of second and third class shows, but the engagements of Richard Mansfield, E. S. Willard, the Bostonians, Julia Arthur and Sol Smith Russell give the lie to such a statement where any first-class attraction is concerned. And so it will be to the end of the season.

THE TRUST SLANDERS NEW ORLEANS.

"A CITY OF 250,000 INHABITANTS, 150,000 OF THEM NEGROES AND POOR ITALIANS."

The Combination Never Has Made Any Money There, Yet Klaw & Erlanger Say They Will Build Two Theatres in the Crescent City!—Internal Evidence of an Outward Game of Bluff—Al. Heymann's Letter to A "Gentleman in St. Louis."

New Orleans Item, Feb. 12.

The Theatrical Trust is up to its old tricks. Having failed to impress the people of New Orleans with their sincerity, the representatives of the octopus have resorted to slander. A letter recently received here from a gentleman in St. Louis gives information of the perpetration of the vilest sort of calumny by one of the agents of the Syndicate. This agent, writing to the president of an amusement company, declared "that New Orleans was only good for about twenty-four weeks; that they (Klaw and Erlanger) had never made any money there; that the city has 250,000 inhabitants, 150,000 of them negroes and poor Italians."

The agent added to these slanderous statements the information that the Trust is going to build two new theatres here. The recipient of the communication naturally wondered why the Trust was going to erect new theatres, when the city was worth nothing from a theatrical point of view, and the Syndicate had lost money already. Another thing that naturally suggested itself was that Klaw and Erlanger should feel so badly about losing what they declared amounted to nothing.

The Trust has been playing the game of "bluff" with some little success, heretofore, but it looks as if they had struck a losing gait at last. It was certainly a piece of brazen-faced impudence to write to the president of an amusement company that New Orleans is a show town far below the standard, and claim at the same time that it is the intention of the Trust to erect two new theatres here.

Yet this bit of folly is in perfect accord with the previous actions of the representatives of the Trust here. The announcement was made several weeks ago that all of the arrangements for the erection of two new temples of amusement had been completed, and ground would be broken immediately. As a matter of fact, ground has not been broken yet; nor does there seem to be a possibility of this consummation.

The *Item* has always asserted that the talk of new theatres was the most senseless gabble. Its only effect was to prevent the booking of companies for the season of 1898-99. It is probable that within a few days, or weeks, the whole matter will be exploded. The public cannot be fooled forever. The Trust is piling excuse on excuse. But patience will be tired at last, the people will demand real and tangible proof of the intention of the theatrical dragon to build new theatres in this city. The name of the Trust representative who wrote the slanders on New Orleans is Al. Hayman.

The Difference Between Daly's and Frohman's Companies.

Washington Post, Feb. 20.

As presented at Daly's Theatre, I considered The Circus Girl as undoubtedly the best of the London Gaiety pieces we have yet seen, even if it did take six Englishmen to write it. But as it is at present produced I do not wonder that it will close shortly. It takes first-class people to carry these light frothy, musical farces, and in the hands of a No. 2 company they fall flat.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

NEW YORK, - - - - FEBRUARY 26, 1898

THEATRICAL "TRUST" SUPPLEMENT No. 15.

Such is the infection of the time
That present med'cine must be ministered
Or overthrow incurable ensues.
SHAKESPEARE.

Joseph Jefferson's Opinion.

When the Trust was formed I gave my opinion as against it, considering it inimical to the theatrical profession. I think so still.

Degenerates.

MELPOMENE (*loquitur*):

O, thou wronged, outraged Terpsichore,
Thy sister muses all bewail with thee
The degradation of thy art divine,
Sodden with bestiality and wine;
Thy sweet, dead votaries' attrac..ons rare
Thy sweet, dead votaries' attraction rare
No neophyte aspires to Ellsler's place,
Or dear Morlacchi's airy, fairy grace:
Instead, we see an unchaste Comus crew
Which the Bacchantes' wildest feats outdo,
Who change our temple into Circe's stye,
Whence modesty and decency must fly,
Where human hogs all manly feeling doff,
And swill, delighted at one common trough.

Jove surely sleeps, or his avenging fire
Would testify to his celestial ire,
And Sodom and Gomorrah's fate be theirs,
These nineteenth century Phallic worshippers
Of vice, self constituted filthy priests,
Who crown Priapus god of human beasts.

All honor to the brave, the faithful few,
Who will not pander to the bestial crew:
'Tis they alone the sacred lyre shall hear,
For them our altar's flame we'll uprear;
The pure heart, since first the world began,
Preserved our faith in God, our hope in man.

BEGINNING OF THE END.

NEARLY four months ago THE MIRROR began the publication of this Supplement for a purpose that has practically been accomplished.

At that time a band of cheap speculators threatened absolute domination of the American theatre. These speculators, by secret scheming and false representations, had managed to tie up for their selfish purposes a majority of the best theatres of the country, and were in a fair way to absolutely monopolize amusement interests. Where their plans were not effected by misrepresentation of their powers and the alleged "business" system they had evolved, they brought into play bulldozing and conspiracy against the persons and properties they wished either to control or to levy a gratuitous tribute upon. Excited by the success that their purposed monopoly promised, they began to rule with a high hand and to try to ruin where they could not rule. They flattered themselves that they had what in their parlance was described as "a sure thing." They thought that they had the stage interests of the country tied hand and foot, and that they would be able to relax or tighten the bonds at pleasure, for their own profit.

This scheme these cheap speculators and theatrical adventurers called their "private business," when THE MIRROR, in its regular pages, began to show it up. The scheme would not bear exposure, and its promoters threatened THE MIRROR with consequences dire unless THE MIRROR should stop exposure and cease criticism. Whereupon THE MIRROR more fully and completely disclosed the plans of the schemers and the workings of their peculiar system.

For fifteen weeks this Supplement devoted exclusively to the Theatre Trust, has been issued. What have been the results of its publication?

I. By degrees the press of the country came to the rescue of the theatre and to the support of THE MIRROR. There are to-day over one hundred of the more powerful and influential of the daily newspapers of America arrayed against the Trust and all that the Trust represents. These journals have excoriated the Trust as a body, and whenever opportunity offers they score the vulgar, indecent and demoralizing "shows" that characterize the "productive" industry of the more active members of the Trust. Several of the schemes to defraud the public devised by the Trust have been exploded. The most notable of these is that involving inferior companies—Number Twos—misrepresented as original companies in New York successes. The Number Two company no longer flourishes, and it never again will flourish.

II. From a process of accretion that threatened to involve every stage interest, the Trust at first upon THE MIRROR'S exposure of Trust plans and workings, stood still and began to cast about for bearings. Then it began to lose ground. The Trust lost ground because, as THE MIRROR has shown, it was founded on injustice, operated on lines of deceit, and its whole aim was to make money for the six speculators who composed it. The interests that the Trust did not involve when it began operations, but which it intended either to control or destroy, are now effectively antagonistic to the Trust, and growing stronger in independent operation. The Trust has lost several of its theatres, and will lose others as soon as the managers that it has deceived and saddled with loss can get away from it. The Trust, in short, is disintegrating.

III. Several of the strongest stars and attractions in this country have declared their independence of the Trust, and never will pay tribute to it or do business with it. All of these are prospering independently of the Trust, and next season they will be joined by others. There is every promise that before the end of next season the number of first-class attractions outside of the manipulation of KLAW and ERLANGER will be far larger than the number of attractions of any sort that those peculiar persons will still have anything to do with.

IV. The operations of the Trust have been so narrow, selfish, exclusive and oppressive to other enterprise that the list of acceptable attractions has steadily decreased. This has injured the Trust more seriously than those outside have injured it, as the Trust is at its 'wits' end to secure attractions for the theatres still under its control. On the other hand, local managers are solving the problem as it relates to them, and making themselves independent of the Trust, by establishing stock companies. There are to-day twenty-two excellent stock organizations prosperously at work in cities that are thus rendered independent of Trust attractions. The stock companies are increasing in number, and will be one of the strongest of the influences that will destroy the combination of HEYMANN, FROHMAN, NIXON, ZIMMERMAN, KLAW and ERLANGER.

During the past four months THE MIRROR has awakened influences that not only have rendered futile the Trust schemes of absolute conquest of the theatre, but that have set the members of the Trust to speculating as to what the end will leave to them individually. The Trust is a bursted bubble.

The mission of THE MIRROR—the defeat of a money-making scheme to monopolize the theatres of this country devised by speculators, adventures and vulgarians whose other purpose was to set up their own standards as to what should or should not be permitted upon the stage—having been practically successful, this Supplement will be published hereafter only as occasion may arise for the noting of happenings that relate to the sequel.

It may be remarked, in passing, that hereafter any clique of schemers that attempts to manipulate general theatrical interests on the theory that such manipulation is its "private business" will hesitate before threatening THE DRAMATIC MIRROR, and will think twice before assuming that it can gag or intimidate this journal.

A JAR OF DIRT.

A QUART pickle jar, filled with dirt, has come by express from New Orleans to THE MIRROR. It bears the car-marks of KLAW and ERLANGER and this inscription:

"A handful of earth from the Tulane property in New Orleans, upon which KLAW and ERLANGER will build two theatres."

Not content with exhibiting in their office brick as proof that they will build two houses of amusement in New Orleans, KLAW and ERLANGER contribute this supplementary testimony to their enterprising intention.

There be persons who would scoff at the exhibition in New York even by persons whose word might be as good as their bond, of a brick as an assurance that the exhibitors of the brick would build two theatres in some city a thousand miles away as the crow flies, and such exhibitors would have trouble, even in flush times, to raise money upon a brick so exhibited as an assurance of intention, because there always are so many bricks lying around loose and in piles in New York in yards otherwise vacant. But this jar of dirt sets up another kind of testimony—a testimony, in fact, that no court in Christendom would exclude—a testimony, too, that would convince any investor that there was real estate involved. Why?

The reason is a very simple reason, when you come to analyze it: for there are very few persons with a jar of dirt in their eyes that would fail to see the vital pertinency of dirt as testimony of these premises—the KLAW and ERLANGER premises—especially as the jar of dirt comes from New Orleans.

If this has not already been made plain, it is best that it should be made plain, and to make it perfectly plain we must revert for a moment to the brick. As stated, a mere brick, displayed in KLAW and ERLANGER'S office, without other testimony to KLAW and ERLANGER'S intention to build two theatres in New Orleans, might provoke to laughter, because almost anybody in New York who wants a brick—except in the nighttime, when bricks, like policemen, are not lying around handy, unless you happen to stumble over one—can get a brick. And unless you know where a brick comes from and where it is going to, you are not apt to place much reliance on any story about it. It is, however—although by some persons this even would not be accepted as specific testimony—true that theatres, for the most part, are built of bricks. This is KLAW and ERLANGER'S strong point.

But the jar of dirt. That is another matter. That is conclusive. You can't wipe that out, because it came from New Orleans by express.

Now who imagines that KLAW and ERLANGER would pay expressage on a jar of dirt from New York to New Orleans and back again? The jar of dirt is quite evidently from the soil of Louisiana. Ergo, KLAW and ERLANGER will build two theatres in New Orleans. It is all as clear as mud.

A DIFFERENT STORY.

THE bottom has dropped out of that obscene play, The Conquerors, which for several weeks has excited the Tenderloin.

When the New York press, with no decent exception, condemned this drama as the vilest ever put on the boards of a reputable theatre CHARLES FROHMAN, who was responsible for its production, procured, by means known only to himself and the cable agent in London, of a newspaper in New York devoted to Mr. FROHMAN'S interests, the publication of a lie to the effect that the English licensor of plays had not only approved of The Conquerors but that he had complimented ALEXANDER, the London manager, to whom PAUL POTTER had also sold his stolen and vitiated goods, on having secured "so strong a play."

This statement reflected so injuriously upon the judgment of the London licensor that he made haste to deny it.

ALEXANDER, according to a London despatch published last Saturday, will not produce The Conquerors until POTTER has eliminated from the play the gross and intolerable incidents that have set decent minds here against it. When POTTER has excised from The Conquerors the indecencies in it, for which he is responsible, there will remain but the patchwork he has made from the clever and dignified works of DE MAUPASSANT and SARDOU that in themselves are praiseworthy.

FROHMAN, however, is eliminating nothing from The Conquerors. It seems as it stands to suit his managerial fancy. He appears to believe that the general public has indorsed The Conquerors, whereas the play has been patronized by the prurient multitude that in a great city would crowd each other to see even a more vile exhiibtion. When The Conquerors goes on the road FROHMAN will discover what normal minded theatregoers think of the play and the manager who has had the effrontery to set it before decent persons.

A FORERUNNER.

THERE is nothing comforting to the persons who compose the Theatre Trust in the decision last week of the United States Court of Appeals in the case of the Cast Iron Pipe Trust.

In fact, contemplating the possibility of suit against the Theatre Trust by persons whose business its members have conspired to injure, or by managers whose theatres they have inequitably relegated to the second class, this Cast Iron Pipe Trust case ought to give the persons who compose the Theatre Trust the doldrums.

The Theatre Trust is certain to get into court before it meets final misfortune.

In court it would have even a poorer standing than the Cast Iron Pipe Trust had.

The court decreed that the Cast Iron Pipe Trust must go out of business.

Still Lying.

Under the Red Robe was performed but 260 times at the Empire Theatre, New York. Charles Frohman still instructs his agents to tell the public in provincial places that this play was "performed for over 300 nights at the Empire Theatre."

THE TRUST ARRAIGNED.

WILLIAM WINTER:

The stage exerts a great influence upon society—almost as great as that of the church, and, probably, greater than that of the press, and it ought to be free from every form of tyranny, and to be administered, not as a corner grocery, but in the most intellectual spirit, as an educational force.

WILLIAM DEAN HOWELLS:

Not merely one industry, but civilization itself is concerned, for the morals and education of the public are directly influenced by the stage. Everyone who takes a pride in the art of his country must regret a monopoly of the theatre, for that means "business" and not art.

THOMAS BAILEY ALDRICH:

The inevitable result of a Theatre Trust would be deterioration in the art of acting and discouragement of dramatic literature. Certainly that is not a consummation devoutly to be wished.

AUGUSTIN DALY:

I do not believe that the best interests of dramatic art nor the highest aims of the theatre will be served if the spirit of competition is chilled, crippled or destroyed; and the first aim of all such combinations or syndicates must be to absorb opposition and to kill off rivals or rivalry.

BRANDER MATTHEWS:

The history of the theatre abounds in attempts at monopoly. Some of them seem to succeed for a little. All of them fail in the end. All such attempts are foredoomed to inevitable failure. The stars in their courses fight against them.

JOSEPH JEFFERSON:

When the Trust was formed I gave my opinion as against it, considering it inimical to the theatrical profession. I think so still.

RICHARD MANSFIELD:

Art must be free. I consider the existence of the Trust or Syndicate a standing menace to art. Its existence is, in my opinion, an outrage and unbearable.

MRS. FISKE:

The incompetent men who have seized upon the affairs of the stage in this country have all but killed art, worthy ambition and decency.

FRANCIS WILSON:

Dramatic art in America is in great danger. A number of speculators have it by the throat, and are gradually but surely squeezing it to death.

JAMES A. HERNE:

The underlying principle of a theatrical trust is to subjugate the playwright and the actor. Its effect will be to degrade the art of acting, to lower the standard of the drama and to nullify the influences of the theatre.

JAMES O'NEILL:

I am opposed to trusts on principle, and when it comes to a trust that, if unchecked, is calculated to bring ruin to my art and my profession, I am doubly opposed to it.

WILTON LACKAYE:

The Trust is ruining the profession. It is playing havoc, especially outside of New York. The great stars have some chance, but the lesser lights have none.

H. C. MINER:

My experience tells me that an absolute theatrical monopoly would be beneficial only to the Trust. The big fish would eat up the little fish.

EDWIN KNOWLES:

We are in the hands of speculators pure and simple. Dollars, not art, govern their methods. The remedy lies with the great attractions and successful stars. Without their help and allegiance the Syndicate could not exist.

EX-POSTMASTER-GENERAL JAMES:

You can no more confine art than you can the atmosphere. One must be as free as the other. If the Trust seeks to embarrass art it must fall to pieces.

SYDNEY ROSENFELD:

Is not the hour at hand when men who write for the stage and still wish to hold a lofty ideal should unite to find some means of counteracting the present decadence?

The Public Sick of Risque Rot.

Washington Post, Feb. 20.

Now and then one meets a manager who seems to have some adequate appreciation of the situation. Julian Magnus, himself a reformed actor who now watches the front of the house for Mr. and Mrs. Whytal, sized up the situation succinctly as follows:

"While nearly all commercial pursuits are prospering, the theatrical business is not improving in proportion. Indeed, for some it seems to be going from bad to worse. With these attractions it is simply a case of reaping the harvest they have sown. They started out with the assumption that the play-going public wanted risque rot, as it is produced in New York.

"The result is that a large proportion of the discriminating public have become disgusted with the theatre, and in such a case it takes them a long time to get the bad taste out of their mouths. Others not so discriminating have tried the cheap theatres, and finding that they get not much worse shows for considerably less money, stick to them."

THE USHER.

The legislative committee that is investigating the trusts doing business in Ohio will conclude its work of inquiry this week and will then present a report to the Senate.

As a result of the evidence collected by this committee the Attorney-General will be asked to draw a general anti-trust bill, which will be framed so as to apply to every form of trust or combination, with heavy penalties for violation.

Protests against the Theatre Trust have been filed with the investigating committee and Attorney-General Monnett has been placed in possession of the facts relating to this particular abomination. The prospective bill will cover such open-and-shut schemes as that devised by Heymann, Erlanger, Nirdlinger and their associates.

♠

THE MIRROR has dealt with the men composing the Trust solely in their relation to public amusements, without reference to the question of their personal standing or character.

It has not been thought necessary, as yet, to dwell upon the singular make-up of this pernicious combination, the contest having been conducted on grounds of professional and public policy.

Should THE MIRROR have an opportunity to meet the Trust in a court of law—a contingency that it would welcome heartily—there will be no difficulty in establishing the fact that the members of the "combine," collectively and individually, are not fit persons to be entrusted with the control, or even the partial control of a large and important business interest like the American theatre.

When the *World* was engaged in exposing the Trust's iniquities a prominent member of the "co-partnership"—one especially notorious for his bulldozing and browbeating propensities—rushed down in a panic to that newspaper one night to plead for the suppression of his biography.

It happened that the *World* had no intention whatever of giving publicity to the man's black record: but his exhibition of abject alarm was significant.

♠

"Charles Frohman's New York Successes" are now advertised every Sunday in the *Herald's* amusement columns, with the Charles Frohman in large display type.

According to Frohman everything he is "presenting" here is "a success," "an unqualified triumph," or a "standing-room hit."

This pervasive little man, with his bumptious pretensions, his sublime egotism and his colossal vulgarity furnishes the most conspicuous example extant of the cabotinage to which theatre management has sunk under the influence of the oriental Trust.

When the healthy reaction sets in, the signs of whose speedy coming are multiplying, that will restore stage conditions to a normal basis, it will sweep these presumptuous and ignorant interlopers into the oblivion they merit.

♠

Speaking of One Summer's Day, the new piece in which Frohman "presents" John Drew, *Life* observes:

"This piece is very homeopathic, indeed, compared with some of the drastic doses lately administered to New York audiences. The Society for the Promotion of Vice (alias the Theatrical Trust) seems in this instance to have weakened in its crusade. Perhaps, though, it has only paused to take breath, and the innocuous One Summer's Day may be the harbinger of very naughty plays indeed for next season."

This view of the case is highly reasonable. Dramatic debauchery is a line of business in which the combine excels, and as it is easy as well as congenial no cessation may be looked for until the stomach even of the low forehead public rebels.

♠

I expressed the conviction in these columns several weeks ago that Potter's patchwork play would never be produced in London in the same form that it is now being "presented" at the Empire Theatre by Charles Frohman.

Frohman denied this assertion most strenuously and persisted that The Conquerors would be done by George Alexander in all its nastiness and brutality.

Now comes the interesting information from London that Mr. Alexander has positively declined to produce the precious piece unless or until Potter strips it of the disgusting features that aroused indignant protest in this city.

Robbed of its bestiality, The Conquerors will stand simply as a cheap and theatrical compilation of situations that were strong in the original, before Potter's irreverent and clumsy hand despoiled them.

London has been charged with many dramatic misdeeds, but it is safe to say that London would have hissed The Conquerors from the boards had Mr. Alexander concluded to give it as it is given here.

♠

"It is a matter of surprise," writes a San Francisco correspondent, "that in the days of the Heymann-Frohman management it was impossible to draw an audience to the California Theatre with any attraction, and yet the new managers find no difficulty in packing it to the doors."

When Heymann and his man Friday monopolized San Francisco theatricals they had full sway, with the inevitable result that they ruined the field.

The methods pursued by these men in San Francisco are the methods they are trying to apply to the whole of our theatrical territory. On the Pacific slope these methods brought no gain to them, while they succeeded in doing serious injury to the interest of others.

Finally, when Heymann and Frohman retired from San Francisco, they heaped insults upon the community that had tolerated them so long.

A few months have passed since then, and under healthier and better conditions. San Francisco is again assuming her rightful place as a city where worthy attractions prosper. And now Frohman is trying to crawl back into the favor of the press and the public there by repudiating his well-authenticated slurs, for the reason that under the new dispensation he is desirous to try again to extract some of San Franscisco's money.

♠

A level-headed manager, speaking the other day of the San Francisco experience of Heymann, compared the members of the Trust to geese which kill the ground, however fertile it may be, whereon they are permitted to wander.

♠

The stuff that is conceived in that womb of tenderloin vulgarity—the Casino—gets short shrift from the critics in other cities where it goes out under Trust guidance on "the road."

Somehow or other, the peculiar forms of entertainment in which Lederer and Erlanger and Klaw delight are not relished everywhere else.

Chicago is particularly disposed to resent these studies in the nighttime frolics of shady characters when they are reproduced on the stage.

In The Belle of New York, for instance, the Chicago *Journal* found little "that was chaste or rational," while of its concocters it was said: "They can take a sweet, pretty idea and defile it with more coarseness than any other producers anywhere."

The *Tribune* remarked: "There is some talk of Lederer taking the show to London. It is to be hoped that he will not be quite so ill-advised. What is to become of our national reputation for humor if this kind of drivel is to be sold in London as a true specimen of American wit?"

♠

To anyone intimately acquainted with the actual situation respecting the Trust there is no mystery as to the reasons why several prominent attractions continue to have business relations with it, although they—in common with the profession at large—continue to discuss it privately with evident contempt and dislike.

Some of these attractions are hopelessly lacking in business knowledge. They contemplate with speechless helplessness the alternative of departing from a "system" that seems on its face to offer the easiest way of arranging a tour. They do not stop to count the cost, either in independence, self-respect, or money. They are not fully sensible to the part they are playing in degrading their art and its environment.

Some others leave these things to business managers—men who naturally favor the method that involves the least personal trouble and that keeps them "in" with a set of schemers who might prove useful in case of a change of employer.

Others wear the Trust collar because the Trust considers them as present necessities to its existence and consequently yields special favors to them in matters of time and terms.

Others, taking advantage of the unpopularity of the Trust, use threats of rebellion to coerce the former coercers into giving them equitable contracts.

And others, weak financially or not yet strong enough in their own opinion to stand alone, fear the Trust and become its slavish victims, playing preposterous routes on Shylock percentages, thus making the struggle for life doubly difficult.

But there are a dozen or more self-reliant stars, most of whom can afford to fight for the principle of art independence, who have determined to stand against the Trust and what it represents to the end.

They have not talked; they have worked; and the result will show itself soon in a formal and public manner. These men and women purpose to uphold the dignity of the stage despite the selfishness, the cowardice or worse of a number of their brethren.

That there will grow out of this nucleus eventually a movement powerful enough to destroy the last vestiges of the corrupt and rotten concern that seeks to rule or ruin the American theatre there is not the slightest doubt.

The Trust was foredoomed to destruction, but this organization of artists will be one of the agencies to complete its destruction.

♠

The Grand Opera House of Chicago, an independent theatre, has had a season that can scarcely be matched by any other playhouse in the land in point of steady prosperity.

John B. Schaeffel has placed the Tremont Theatre in Boston at the head in that city. His anti-trust policy has been crowned with complete success. The Tremont's profits have exceeded those of the erst leader, the Hollis Street Theatre.

The season in Philadelphia, which is completely Nirdlinger-and-Zimmermanned, has been bad for visiting companies. They have suffered the additional handicap—in many cases—of Heymann's patent "new terms," based on a sliding scale—the heads-we-win-tails-you-lose system.

Washington's Trust houses have suffered. St. Louis' and Baltimore's, ditto. And what of the Trust entangled theatres in Providence, Buffalo, Cleveland, Newark, Cincinnati, et cetera?

Are these merely coincidences? Or are they the logical results of a plot that robs attractions, embarrasses theatres, affronts the public and arouses the protests of the press?

♠

One of Frohman's press agents relates that Heymann went to Philadelphia the other night to see a new play, and solemnly remarks that "his opinion must have been eminently favorable," for he arranged to put the piece on at the Lyceum Theatre in April.

The "opinion" of Heymann respecting a play must be edifying and valuable. His knowledge of the drama is bounded by the box-office receipts. His experience of its literature is confined to reading the returns. His conception of a performance is summed up in the word "goods." His idea of managerial acumen lies in determining whether the "goods" have a market value and how much below that value they can be bought.

ABORTIVE MANAGERIAL ATTEMPTS.

And How They Are Assisted By Certain Critic-Playwrights in the Metropolis.

New York Daily News, Feb. 13.

From time to time I have taken occasion, in the interests of those persons who, while ardent supporters of the drama, can ill afford to expend the sum necessary to view all the productions made here, whether good, bad or indifferent, and who have little inclination to fritter time away over some dull, inartistic play, to point out some of the abortive attempts of managers. It is a general belief that a manager is a man who, while keenly appreciating good financial results, is as eager to obtain and exploit plays of excellence by which he may hold the esteem of the people who support his enterprises.

There are some who are not actuated by this desire. With them it is enough if they can induce sufficient numbers to attend their performances to give a profit, regardless of the means by which the clientele is obtained. Museum methods, false representations and other unethical practices are resorted to by managers of this class. If there is any sphere of usefulness for the unfortunate individual who has to sit through all the productions offered in New York in the course of a season it should be found in telling the truth about such shows, that others may be spared ennui and the waste of time and money. The critic's ideas of the drama may be loftier than those held by the great public, or they may be less prudish, but he certainly should be honest enough to state the facts about a play, regardless of its producer. Such a thing, however, would be more difficult to some of the writers on dramatic subjects than the much-mooted theological question anent the passage of a camel through the eye of a needle.

Personal interest, in many cases, is too strong with these men to insure unbiased reports. This is proven in the case of the Theatrical Trust. No one outside of the Trust managers themselves could see any good in the combine. It portended dreadful evils for the drama and the people who gain a livelihood by it, not to mention the evident desire to levy tribute that was extortionate from those who pay to witness theatrical entertainments. For while the critics of other cities boldly condemned the Trust, there was a suspicious silence among a majority of the critics of New York. Of course, those who knew a little of the inside workings of the New York stage, and the close relations existing between some of the metropolitan critics and the Trust managers, were aware of the reason for this silence.

Men with plays to produce used their position as dramatic critics to help along their own affairs. The Trust managers felt that New York, with its critic-playwrights, could be safely managed, and their reasoning was borne out, for not one of these men who both make and criticise the drama has dared to give vent to a single note of protest, but, on the contrary, they have given a groveling exhibition of boot-licking.

The lengths to which some of the papers lend themselves to the dictation of a manager is evidenced by two recent examples. Everybody who keeps apace with current theatricals knows that Charles Frohman, the boasted dealer in dramatic successes, has added another to a long list of failures in "Oh, Susannah," at Hoyt's. Its reception was as frosty as anything seen in a theatre this season. But the manager knew he could get aid in deceiving the public from certain newspapers, and he put up a little trick that is so transparent that any one can see through it. The head of the Theatrical Trust is apparently the practical director of the dramatic columns of the papers in question, for it is rare that an item is published in them that is not twisted and bent so as to afford room for the name of the notoriety-loving manager. This manager is not at all diffident about using the dog-like docility of the dramatic directors of these papers to boost his shows.

Here is a case in point, in which he has played a neat trick in an attempt to secure patrons for his dull entertainment at the expense of the readers of a weak-kneed publication. On Monday night "Oh, Susannah," sputtered, flashed, and went out in the gloomiest sort of a fizzle, and its audience went away convinced that it would not bring enough money to the box office to pay the ushers and the expense of lighting the theatre. On Wednesday this little item, which bears all the earmarks of Frohman's press agent, was sandwiched in the half-dozen theatrical items published in the ——:

"Notwithstanding the fact that the newspapers, with more or less unanimity, 'jumped' on 'Oh, Susannah,' the public seem to be doing their part of 'jumping' toward the box office. On Tuesday and last evening there was 'standing-room only.'"

After this publication, as a matter of news, the item was set up in black type and printed in the advertising columns as the opinion of the newspaper in question.

It is apparently of little import to the director of the dramatic department of the paper in question that there has not been a "standing-room only" pay audience at Hoyt's since "Oh, Susannah," went there. It willingly, or stupidly, lent itself to a scheme that, if it is not illegal, is so close to the statutory limit of frauds that it would require a hair-splitting decision to place it on the side of regularity and legality. The ethical aspects of this trick do not trouble the mind of the manager who engineered it, for he has practiced similar subterfuges before with some of those "successes" which New Yorkers hear of only after they get into the rural districts. There are successes and successes. "Oh, Susannah," is one of the left-handed sort, and New York theatre-goers have been hoodwinked too often by tricks similar to the one cited above to be caught by a bait so palpably false as this one, thrown out to catch "suckers" as patrons for a still-born farce.

A New Theatre at Knoxville.

It appears that Knoxville, Tenn., is to have a theatre which will enter the field as a competitor with the Trust, which controls Staub's theatre in that city. Plans have been prepared for a new theatre to cost not less than $100,000, and to be built on the block fronting on Clinch and Prince streets, an ideal location. The building will contain, besides a theatre to occupy about one-quarter the block, a fine office building, and will have an open court and an arcade. The theatre is to be handsomely furnished and appointed in every way and will compete for the highest class of plays. A spot cash offer was recently made for the ground by J. B. Harrison, representing R. T. McCarter, of Philadelphia, and is being considered. It is supposed that Mr. Harrison will be the manager of the new theatre.

THAT BRICK BECOMES A BOOMERANG.

HOW KLAW & ERLANGER'S "SAMPLE" STRIKES COMMON SENSE.

Laughed at by a Newspaper That Says Its Exhibitions Are "More Comically Destitute of the Logical Faculty" Than Was the Ancient Greek Chump Who Originated the Idea—An Archaic Joe Millerism Brought Up-To-Date.

Rochester Democrat and Chronicle, Feb. 18.

There is a venerable jest concerning a man who tried to sell a house by sample, the sample being a brick taken from the edifice. How old this joke is it is impossible to accurately determine. It probably originated not very long after man first began to use bricks as building material, at least four thousand years ago. It is known to be over two thousand years old, for it is found in a Greek collection of Joe Millerisms, which is said, by those who ought to know, to considerably antedate the beginning of the Christian era. The jests in this collection, as the Chronicler remembers it, are all brief anecdotes of the stupid and absent-minded doings of a typical "scholastikos," whom the Chronicler was taught to call in English "a certain pedant." "Scholastikos" hid when, on the street, he saw his physician approaching him, because it was so long since he had been ill that he was ashamed to meet the doctor. "Scholastikos" insisted upon riding his horse on board a ferryboat because he wished to cross the river rapidly. "Scholastikos," in short, committed all the conventionally humorous blunders that stupid and absent-minded persons have been committing ever since, and are committing to-day—in the joke-books and in the "funny columns" of the newspapers. Among the rest, "Scholastikos," wishing to sell his house, carried about with him a brick, as a sample." Of course the effect of this witticism is produced by the reader's surprised recognition of "Scholastikos's" phenomenally complete lack of the logical faculty.

Man to-day certainly ought to be wiser than man two thousand years ago, by virtue of greater age and larger experience of life. But he isn't. He keeps on re-committing, generation after generation, the follies and blunders of his ancestors. The existence of the "silver question" is all-sufficing proof of this fact, which is, probably, the reason why two shrewd New York business men of to-day are capable of using a "sample brick," just as poor old "Scholastikos" used one to ridiculously demonstrate their utter lack of the logical faculty.

Messrs. Klaw and Erlanger are the gentlemen above referred to. They are engaged in the theatrical business. Their business methods have been severely criticised, but even their worst enemies have hitherto seen nothing in their conduct to indicate that they are destitute of so much of the logical faculty as constitutes ordinary common sense. But, if a story now being told of them is true, they must be so destitute. Messrs. Klaw and Erlanger have recently asserted that they are about to build two new theatres in New Orleans. A great many people have been led by their knowledge of theatrical conditions in New Orleans and of Messrs. Klaw and Erlanger to entirely disbelieve this assertion and to publicly ridicule it in the most impolite and unfeeling manner. The conduct of these incredulous persons has greatly annoyed and deeply grieved Messrs. Klaw and Erlanger. They have eagerly cast about for some means of proving beyond the shadow of a doubt the truth of their assertion. They think they have found it in the form of an old brick. There is nothing exceptional about the appearance of this brick. It is just an ordinary, plain, every-day old brick. In its outward appearance there is nothing from which any but the most general conclusions as to its origin and history can be drawn by the most accomplished expert in bricks. Nobody can tell by examining the brick, however closely, whether it came from New Orleans, or from Boston, or from the cellar of the building in which the offices of Messrs. Klaw and Erlanger are situated. This brick Messrs. Klaw and Erlanger have placed in a conspicuous place in their office where all can see it and be convinced by it that Klaw and Erlanger's two new theatres in the Crescent City are not mere "chateaux en Espagne." "Behold, scurrile doubter," cry Messrs. Klaw and Erlanger, "this sample brick. It was taken from a New Orleans building that we are now tearing down to make room for our two new theatres. Look at it, feel it, lift it. Is there anything unreal or chimerical about it? Is it not a real, solid, substantial brick? You admit it? Very well. Then you must equally admit that we are about building two new theatres in New Orleans, Q. E. D."

Of course the Chronicler neither knows nor cares whether Messrs. Klaw and Erlanger are, as a matter of fact, going to build two new theatres in New Orleans or not. It isn't worth his while to either believe or disbelieve their assertion. He would simply point out that the presence of an old brick in Messrs. Klaw and Erlanger's New York office does not prove anything whatever in relation to Messrs. Klaw and Erlanger's alleged theatres in New Orleans. But, in connection with the fact that Messrs. Klaw and Erlanger evidently think that the presence of an old brick in their New York office is conclusive proof of their disputed assertion, it certainly proves that Messrs. Klaw and Erlanger are even more entirely and more comically destitute of the logical faculty than was the ancient Greek chump who, wishing to sell his house, carried around a brick as a sample. Indeed, their predecessor in this absurdity was logical compared with these two New York business men. For, after all, a brick alleged to be taken from an existing house comes considerably nearer to being evidence of the actual existence of that house than of the future existence of two other and as yet unbuilt houses.

President Wheelock Nails Lies.

A writer for the New York *Mail and Express* said in that paper on Feb. 5:

And so some actors, under the leadership of Joseph Wheelock, are to become members of the trade union.

Their idea in so doing, I am told, is to protect themselves against the Theatrical Syndicate and other "evils" of the stage. I have not seen the list of membership, but I will wager that it contains very few names of competent, temperate or youthful players.

There are hundreds of people calling themselves actors, or actresses, that should be engaged in some such occupations as working in quarries or churning milk.

Good players are at a premium and are exceedingly well paid. If a few more acceptable leading men, for instance, should spring up they would not need to be Knights of Labor to secure what they covet.

The actors that join the union may be acceptable as speech-makers, and they may get their names in the papers. But that ends the argument.

Concerning these observations, President Joseph Wheelock, of the Actors' Society of America, said to a MIRROR man: "These reflections upon the Society are base lies. We seek no protection against honest managers. Against actual evils we do seek protection, and we mean to have it. We have in our membership the best actors in New York, those who have won their spurs by years of honest, intelligent work. Good players are not at a premium, and are not well paid. And what should an actor be, if not a speech-maker?"

A Defiling Play.

The Critic, London, Feb. 5.

I am told that Mr. George Redford, the holder of that fat sinecure, the examinership of plays, has approved of the new American drama, "The Conquerors," by Mr. Potter—not of Texas, but New York. As Mr. George Alexander is under contract to produce this piece at an early date, I think it my duty to state that the cabled accounts give no adequate description of the indignation with which the work has been received by the New York playgoers, the most cosmopolitan and least puritanical audience in the world.

For instance, that tired Hedonist, Mr. Percival Pollard, is by no means a prudish critic, but I find him commenting as follows in *Town Topics*:

"Now that our dramatic literature has given us the spectacle of an attempted rape, is there anything left for modern Anglo-Saxon letters but to cease, in sheer shame, any sort of effort to count themselves heirs of a time that feared the Young Person?"

In the days before the new drama one avoided discussing such subjects before ladies as are treated in "The Tree of Knowledge," "The Second Mrs. Tanquery," "Ghosts," or "The Notorious Mrs. Ebbsmith." But now the mark of the preudo-realist is over all our literature—dramatic as well as fictive. A quack like Hall Caine poses as a public benefactor; Mr. Pinero deliberately chooses subjects which are as ginger, "hot i' the mouth;" Madam Sarah Grand babbles to us of forbidden fruit under the delusion that she is pointing a moral. And finally, "with the approval of the censor," Mr. George Alexander, who struck out on moral grounds the name of the author of "The Importance of Being Earnest," is to present to a Mayfair audience as unpleasant a play as ever defiled the Anglo-American stage.

MANAGERS COMPLAINING.

The Shifting and Canceling System of the Trust and Its Number Twos.

Indianapolis Journal, Feb. 17.

Western and Middle States theatre managers having dealings with the New York Theatrical Syndicate are complaining more this year than ever against the wholesale canceling of dates and shifting of companies, which has been worse this season than at any time in years. This year the Theatrical Syndicate has had full swing, yet it is reported that managers of theatres west of New York have all suffered. The Syndicate which furnishes attractions for English's Opera House in this city has repeatedly moved attractions after they were announced to appear here. English's has been dark from one to three nights nearly every week since New Year's simply because first-class attractions could not be secured. It is reported that this state of affairs was brought about by Manager Boda refusing to let inferior Syndicate attractions play here. If the Syndicate be as strong as it is advertised it should be able to keep one house supplied in Indianapolis at least. Charles Frohman has seven companies playing in New York this week, and has about sixteen under his own control, yet the best he could do for Indianapolis this year thus far has been two No. 2 companies early in the season, barring Joseph Jefferson one night and Sol Smith Russell two nights.

To The Brick.

A brick, displayed in the office of Klaw and Erlanger, was said to have been taken from a building demolished to make way for two new theatres at New Orleans.

O, brick!
I view you now with much of awe
Unmixed with joy.
You might have come from Haverstraw
Or Perth Amboy,
Yet pictures great from you I draw
Of southern scenes.
You hail, so says one Marcus Klaw,
From New Orleans.
O, brick!

O, brick!
And so your very presence here
Might drive to drink
Some thoughtful ones, and others near
Might tempt to sink
The dollars that they hold so dear
When you and ink
Can make the theatre appear?
I do not think,
O, brick!

THE CALLBOY.

THIS IS VERY SIGNIFICANT.

A Prominent Philadelphia Paper Speaks of the "Arrogant Assurance" of Certain Persons.

Philadelphia Evening Telegraph, Feb. 5.

An important movement in Philadelphia theatricals is to become visible on Monday night. The Park is to open with a stock company, instead of with a "combination" attraction; to produce, instead of repeat, and in respect of matters dramatic and diverting, to become self-reliant. It is manifest to the students of the stage that the trend of the times favors the revival of the stock company system, and favors it because the public is aweary of the tawdry, frivolous, inane things which the combination managers, in their arrogant assurance of strength, have been for years ramming down its throat. The success of the Girard and Forepaughs here, the revival of interest in the producing theatre elsewhere, and the decay of the art histrionic, as well as the art authorial, under a régime, wholly commercial first, last, and all the time, and most unwisely commercial at that, seem to indicate this movement of the Park as auspicious. Philadelphia is a city of quite a million and a half of people, with a score of theatres, and in years has evolved nothing—if we except the few instances when the two stock houses now existing courageously recognized authorship, and out of their own forces brought its product to light. Saving these moments of independence, Philadelphia has always been in the undignified business of borrowing from her neighbors.

The Police or the Board of Health?

Los Angeles Express, Jan. 29.

Mr. Frohman's latest effort at the Empire Theatre is being most beautifully roasted by the New York press, which declares with hardly an exception that it is the dirtiest thing thus far offered by the Syndicate. The *Illustrated American* says: "One has come to believe that letters may deal readily and securely with delicate—or indelicate—subjects that are quite impossible in the theatre where open action takes the place of private view.

"But the instance under notice is the proverbial exception.

"Let any man of ordinary modesty who doubts the sincerity of this sentiment attempt to repeat to a sweet-minded woman the story of The Conquerors precisely as unfolded in Mr. Potter's play.

"The author's hero, a Prussian officer, and his villain, a French tapster, each attempts against Yvonne de Grandpre that crime for which the inevitable punishment in certain violent but virtuous sections of the United States, is lynching. . . . In point of fact, the only problem that the play presents to reason and decency is whether suppression of such a drama comes within the province of the police or of the Board of Health."

FRANCIS WILSON TALKS TO THE POINT.

THE TRUST REALLY HAS MADE OF HIM "A SHINING MARK."

But Not Exactly as the Trust Hoped to do at the Outset—He Has Beaten the Combination That Boasted It Would Drive Him from the Stage—Others Will Help Him to Put Down the Oppression.

St. Louis Star, Feb. 17.

Back of the footlights Francis Wilson is only Half a King. When he doffs the comic masque he is wholly royal; not that he is a prince of good fellows. He may be, but that's another story.

Wilson's kingship lies in his pluck. He has a triple-ply "U. S." brand. An American poetess celebrates that quality of moral fiber in her most celebrated poem, "The Kings." The last couplet runs something like this:

"But fighting, fighting, fighting,
Die driven against the wall."

The first line fits the comedian's case exactly. The second line is premature, and, according to Wilson, not at all to the point.

All this by way of prelude to a few comprehensive remarks from Mr. Wilson on his battle with the Theatrical Trust. Some actors are against the Trust because they couldn't be in it if they wanted. Francis Wilson is not in this category.

The Trust welcomed him with open arms. He accepted their terms as long as they pleased him. When the Trust collar chaffed he pulled it off.

In his dressing room at the Fourteenth Street Theatre last night Mr. Wilson talked hopefully after his year of battle. "When I broke away they said Mr. Wilson would be driven out of the business if money could accomplish it. Well, here I am, not a whit worse off for my experience. I have met with some difficulty in booking my attraction. One-night stands are more frequent. I don't always get into the first-class theatres. Still there is compensation. As an artist I am flattered that the people come to me, no matter where I may go. In a financial sense the Trust's attempts to crush me have gained me many supporters. The American people admire independence as much as they detest unfairness.

"My position in opposing the Theatrical Trust is simple. The four walls of a theatre will not draw a crowd. If you have what the people want to see they will come to you, it doesn't make any difference where you are.

"Isn't that plain? To illustrate: Let Joseph Jefferson, Nat Goodwin, Billy Crane, Julia Marlowe play at the Fourteenth Street Theatre. Would the people go to see counter attractions at the Olympic or Century in preference?

"Why can't the actors see that? Now there you have the whole secret of the Trust's temporary success. Actors are an emotional, impressionable, I might say shiftless, lot. They have the artistic lack of business ability. The idea of undertaking a financial campaign in addition to their artistic endeavors would be repulsive. Nat Goodwin was going to build a chain of theatres from Portland, Ore., to Portland, Me., to fight the Trust. They offered him 10 per cent. more than he had usually been getting and placed him in theatres he was anxious to reach. That put an end to his big talk. Others were closed up in the same way. They will do well for a season or two, then the Trust collar will squeeze. If they rebel they will be made an example of. That's what they said they'd do to me.

"The idea of the Trust is to make one first-class and one second-class theatre in every city. One house gets all the heavy business. The other the lighter forms of comedy entertainment. What house gets the heavier business? The one controlled by members of the Trust. Messrs. Hayman and Davis, owning the Century, are not going to give the Olympic any the best of the St. Louis bookings. They are doing the same trick in Chicago and New York. After a while will come a different scale of prices for the two houses. There is where the Trust collar will rub.

"Next year Mrs. Fiske and Francis Wilson will not be the only people outside the Trust. We can draw money, and every dollar we play to is a dollar out of the Trust's pockets. If we were half a dozen instead of two the end of the Trust would be in sight.

"As for inconvenience, it is slight. All it amounts to is our inability to get into a few cities. We can't touch Detroit, but I don't know that any one is consumed with a desire to play in Detroit. Newark is closed. I can't get into Philadelphia this year, but I will next season. There are Fourteenth street theatres all over the country. Nobody that has a show the public wants to see need ask the Trust for permission to present it."